

Sets in Order

35¢



NEW in this issue

THE WALKTHRU

"Just for the dancers!"

(See page 17)

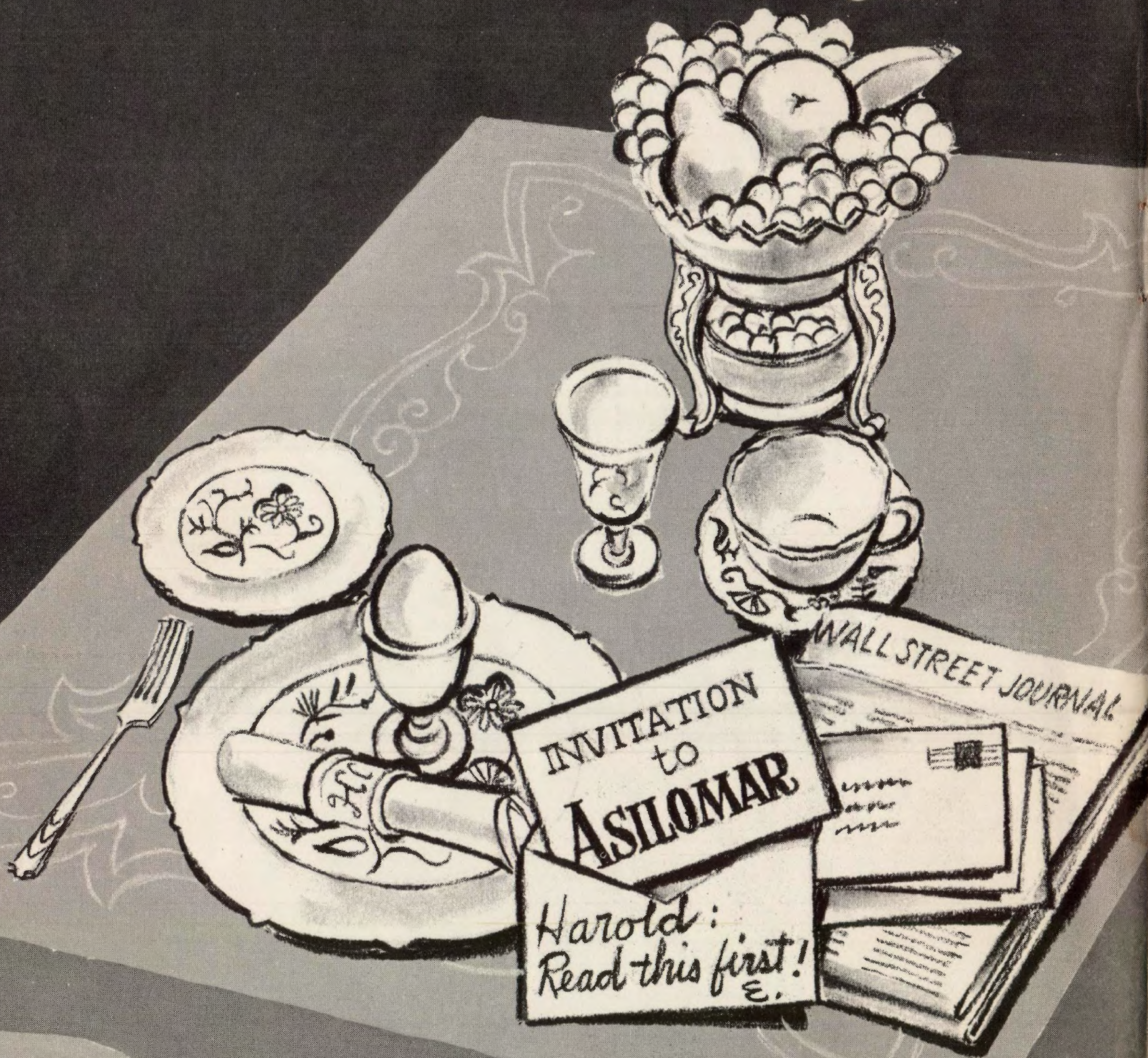
SEPTEMBER, 1960

VOL. XII NO. 9

The Official Magazine of SQUARE DANCING

Harold... Read this first!

E.



PLAN YOUR 1961 SQUARE DANCE WINTER VACATION NOW!

FEB. 3-5: The Week-end Session featuring the Helsels, Osgoods and Smiths; FEB. 6-11: The regular five-day session with the Smiths, Johnsons, Osgood and Helsels. Free brochure available about October 1st. Write for it now!

Sets in Order

462 NO. ROBERTSON BLVD., LOS ANGELES 48, CALIF.



Each Friday during the summer months square dancing adds to the color of the reconstructed Frontierland in Disneyland, (California). Here Gunner Cosgrove and members of the "Gunner's Runners" take their turn "demonstrating the activity" to the thousands who visit this magic spot.

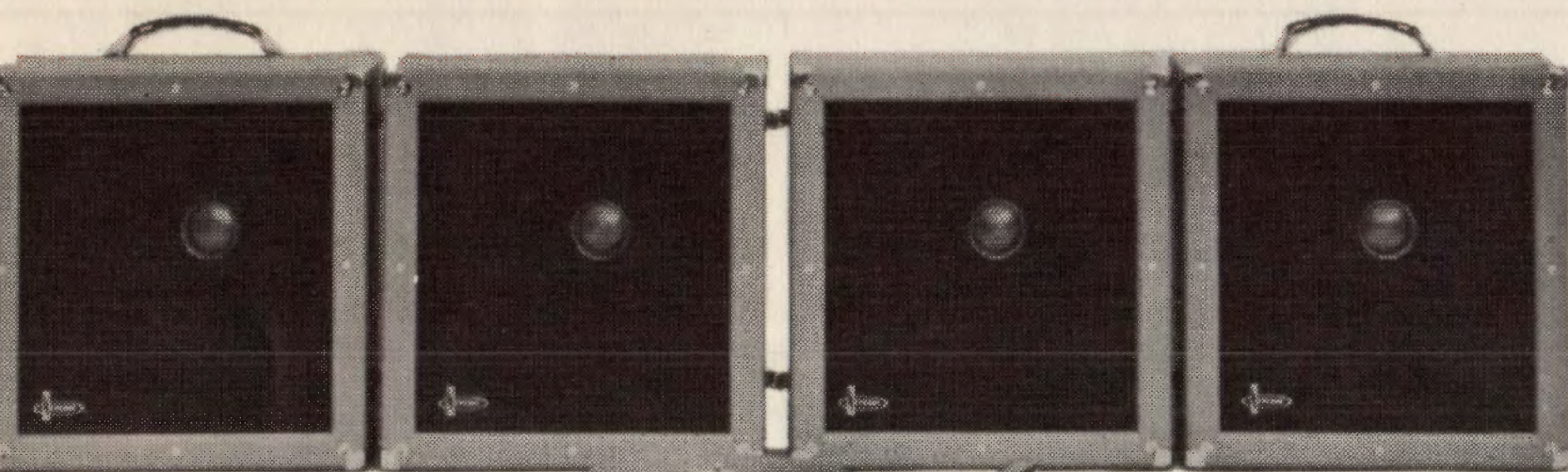


GOOD CALLERS BECOME BETTER CALLERS

when they switch to

NEWCOMB

..... Hi Power Portable P. A. Systems



TR 1656-M-X4

\$421.50

Terms:

\$140.50 down,
\$25.76 per mo.
for 12 mos.



*Also available
with two speakers*

Every caller knows the importance of displaying his talents through the very finest instrument he can find. Newcomb helps you look good and makes you sound great! The TR 1656M-X4 gives you power and control never before available in a portable system. It has a 4-speed motor with variable tempo control. The 56 watt amplifier and four, super-efficient, 60 watt dual-cone loudspeakers project your voice and music into every corner of the hall. The basic high fidelity of the system, together with highly effective tone, mixing and volume controls and filters, achieve a new high in intelligibility.

FOR ECONOMY

LOW IN PRICE

HIGH IN EFFICIENCY

COMPACT

25 Watt Ceramic P.A. System
Successor to the popular Newcomb TR-16 —
25 Watt amplifier matched with dual 12"
30 watt speaker —
matching accessory speakers available

All orders F.O.B. Los Angeles

SEND FOR BROCHURES

Californians: Add 4% sales tax



TR 1625

Price: \$139.50

Terms: \$46.50 down,
\$8⁵⁰
per mo.
for 12 mos.



Callers' Supply Company

P O. BOX 48547, LOS ANGELES 48, CALIFORNIA

Phone OLympia 2-0634



Square Dance Date Book

- Sept. 2—State Fair Square Dance Day
State Fairgrounds, Sacramento, Calif.
Sept. 2-5—4th Ann. Labor Day Week-End
Conneaut Lake Park, Pa.
Sept. 3-4—2nd Ann. Festival & Fall Ball
Lake Park, Camdenton, Mo.
Sept. 3-4—Hi Sierra 5th Ann. Fall Fun Fest.
Bishop, Calif.
Sept. 3-5—4th Ann. Labor Day Round-Up
Zoo, Frankfurt, Germany
Sept. 3-5—4th Ann. Fla. Knothead Konvention
Ft. Harrison Hotel, Clearwater, Fla.
Sept. 3-6—5th Ann. Bishop Fall Fun Fest.
Bishop, Calif.

(Continued on page 23)

ON THE COVER



"Dressing the part has a great deal to do with the enjoyment of square dancing." This belief expressed by so many is shared by our cover girl Louise Pewsey. Petticoats and pretty underthings are the theme of both the cover and our lead article this month (see page 12) but we thought you also might like to see Louise when she's not showing off the frills (below).



Sets in Order

Published monthly by and for Square Dancers
and for the general enjoyment of all.

VOL. XII NO. 9

Printed in U.S.A.

Copyright 1960, Sets in Order, Incorporated
All Rights Reserved. No part of this publication may be
reproduced without written permission of the publisher

Second class postage paid at Los Angeles,
California

Subscription: \$3.70 per year (12 issues)

PLEASE NOTE: Allow at least three weeks'
notice on changes of address and be sure to
give the old address as well as the new one.

GENERAL STAFF

Bob Osgood	Editor
Helen Orem	Assistant Editor
Chuck Jones	Contributing Editor
Jane McDonald	Subscriptions
Jay Orem	Business Manager
Marvin Franzen	Advertising Manager
Ruth Paul	Special Projects
Joe Fadler	Photographer
Frank Grundeen	Art Consultant

TABLE OF CONTENTS

SPECIAL FEATURES

Frills and Starch.....	12-13
Class Time is Coming.....	16
Square Dance Officers' Guide.....	17
The Answer Man.....	17
A Special Club Project.....	18
New Dancers: After Class—What?.....	19
Ten Commandments for Square Dancers.....	19
Party Night	20
Beginners Are Frosting on the Cake.....	29
Vox Saltator	39
Experimental Lab	52-53

REGULAR FEATURES

Square Dance Picture.....	3
Square Dance Date Book.....	5
From the Floor.....	6
As I See It, by Bob Osgood.....	9-11
Chuck Jones' Note Book.....	14-15
Round the Outside Ring.....	21-23
Americana: John Henry.....	24-25
Style Series: Shuffle the Deck.....	26-27
Caller of the Month: Bud Grass.....	41
Paging the Roundancers:	
Ivan and Aileen Pierson.....	45
On the Record.....	62

462 North Robertson Boulevard
Los Angeles 48, California

SEW
IT
YOURSELF...



ONLY
\$7.95
Plus 50c
postage.

... Perfect DANCE DRESS!

You couldn't even buy the fabric and ric rac at such a low price. And it's all cut out. Ready to sew with easy instructions. Full 8 yard skirt. Specify size 8-20 and color choice. White/turquoise trim, Navy/Red or Beige/Taffy trim. Each with coordinated ric rac. Fabric is no-iron Maricopa cotton. Send check or M. O. for \$7.95 plus 50c postage or \$6.95 plus 50c postage if desired without ric rac.



KACHINA of Tucson

P.O. Box 6391

Tucson, Ariz.

ABSOLUTELY FREE!

STERLING HOPI INDIAN

BRACELET CHARM with each dress ordered.

A REALLY DIFFERENT KIND OF SQUARE DANCE!

Line up your squares and get ready to do "shuffle the deck," but don't be surprised when this version really takes off. It's got royal blood.

#171/172 — DUMBARTON DRUMS

Superbly called by Don Armstrong
Flip instrumental.

45 rpm only.

Truly terrific music — orchestra with drums — and such a simple dance to be so thrilling.

Long ago, they called this kind of dance a "mescolanze." You can put your squares in a circle, too, if you have mobs of people. But **don't miss it!**

Ready before September 10.

WRITE for our catalog.

Lloyd Shaw

RECORDINGS, INC.

P. O. Box 203,

Colorado Springs, Colorado



From The Floor

("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

...I feel that these (flip) records are the real answer. As an instructor, I have found that a walk thru and a live call thru make it so much easier for our club members to get thru the dance on the call side the first time and they enjoy it this way. This is particularly true for the faster and more complicated dances.

As a new caller, it gives me a chance to practice to the beat and patter of the best callers in the field, from which I eventually hope to develop my own style. I can also use many of the flip records for other dances and instructional purposes without having to buy so many instrumentals. The beat of most of these records is very pronounced and easy to call to, and I like their lively popular tunes.

Ward Gammell

Alliston, Ont., Canada

The following letter came from one of the city officials in Des Moines and is certainly directed at all of you who attended the Convention. Ed.

Dear Square Dancers:

I want to take a little time of my busy schedule as a police officer of the City of Des Moines to say a big *Thanks* for having you grand folks here on your Convention.

I met many of you and had some nice visits and was extremely pleased the way you all conducted yourselves strictly as ladies and gentlemen. You are a credit to your organizations and a credit wherever you go.

I'm in charge of seven "Meter Maids" here and every evening at Roll Call you folks were the topic of the discussion. They want to convey their thanks to you and want you to come back.

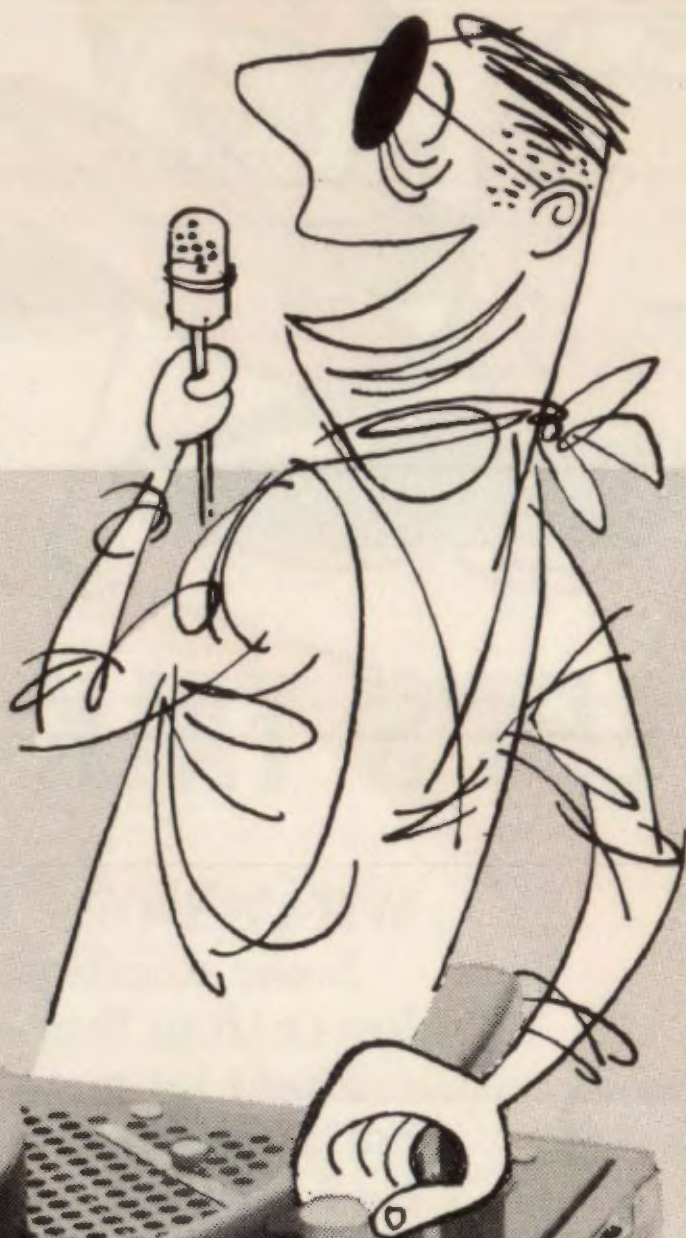
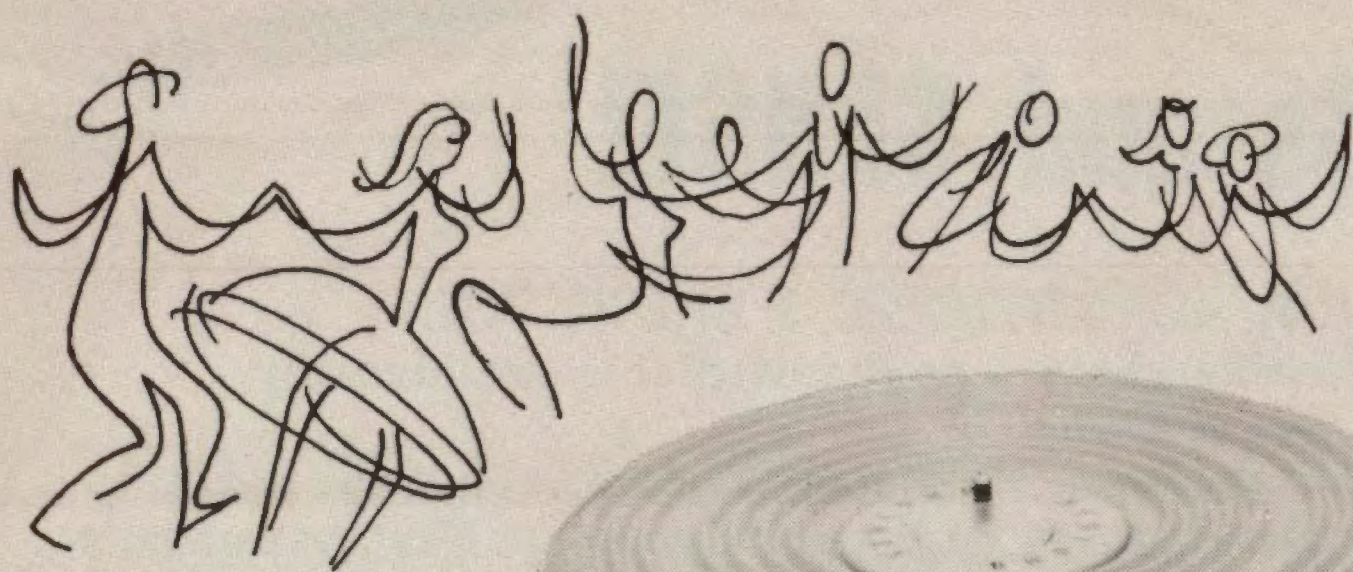
I have been on the department 18 years and you folks were one of the best beloved and liked people, just down to earth kind, the way all should be...

Tony Uxihalovich

Des Moines, Iowa

(Please turn to page 55)

PROTECT YOUR RECORDS



ACRA-SET installed on
Newcomb TR-1656
high powered
portable transcription
player/p.a. system.

WITH NEWCOMB

ACRA-SET®

*precision-made
tone arm lifter*

Next best thing to a third hand for the busy Caller is Newcomb's Acra-Set. You can set the needle down on the record without even looking. It works gently, easily, smoothly. Because it works by **twisting**, you don't jiggle the transcription player. There's a 100-division scale on the lifter and a sliding stop. You put the stop where you want it and push the tone arm up to the stop. This way you can select any part of a record you want to play. Play the part you want over and over without hardly looking at the machine. Acra-Set is easily installed on all current Newcomb models... fits older Newcomb machines, too, with minor modifications on some. Write for Newcomb catalog L-3. **NEWCOMB AUDIO PRODUCTS CO., Dept. 509, 6824 Lexington Ave., Hollywood 38, Calif.**



LET'S TALK \$s and SENSE!

WHAT DOES YOUR ADVERTISING \$ BRING YOU?

Some dance publications have a page rate that is considerably lower than that of *Sets in Order*.

Don't let page price fool you. Make this check! Find out the publication's circulation. Divide that into the price you pay. The answer may be a surprise.

Let's assume a full page ad costs only \$25.00. This may look like a great bargain compared to the cost for a full page in *Sets in Order*. But let's say the "less expensive" magazine has a limited guaranteed circulation of 1,000. Simple arithmetic tells it costs 2½¢ per copy to get your message out. When you make the same calculation with *Sets in Order's* circulation (the largest by far) your answer will be 8/10¢ (.008¢) per copy! This is actually *one-third* of what the other ad would cost.

REMEMBER TOO! *Sets in Order* enters more homes in more cities, states and countries than any other square dance publication. It has more paid advertising than any other square dance publication and yet the only advertisers are those with a message aimed directly at square dancers.

*Just ask yourself this question: "Is my advertisement in the best circulated, most professionally respected magazine in the business?" If, after careful consideration, you can find a better way to tell your advertising story at a lower price, use it!! We say this with confidence because we know that your advertising dollar makes sense when you invest in *Sets in Order* advertising.*

Write today for rate and space information

Sets in Order

462 N. Robertson Blvd., Los Angeles 48, Calif.





AS I SEE IT

bob osgood

September 1960

NOT LONG AGO Chip Hendrickson of Ocean-side, New York, called our attention to some interesting paragraphs in a volume called "Dick's Quadrille Call Book" printed in 1878. Except perhaps for the style of writing much of the material could have been composed today.

Having paid particular attention to the grim expressions on many dancers' faces at some of the recent festivals and conventions we enjoyed this: "In dancing, generally, the performers of both sexes should endeavor to wear a pleasant countenance . . . Dancing is certainly supposed to be an enjoyment, but the sombre countenances of some who engage in it might almost lead to the belief that it were a solemn duty being performed."

Reading some of these things we are reminded of the old saying: "The more things change, the more they become the same." Remembering as you read that this was referring to dancing more than 80 years ago here are some tid bits:

About square dancing in general . . . "At the present day the neat and graceful steps of the old square dances have almost passed out of use, and the necessity for varying the monotonous routine of the old figures has greatly increased. Quite a number of new figures were consequently invented which at last exhausted almost all the possible combinations that could be made."

About the caller . . . "In some . . . the figures introduced are left largely to his discretion . . . he must have considerable experience in order to fulfill his duties creditably. He should ascertain . . . what pitch of voice is most perfectly audible, with the least possible noise . . . without any approach to shouting . . . Every word should be clearly enunciated . . . Not a word should be used beyond what is absolutely necessary to make the call plain."

On comfortable dancing and styling . . . "Lead the lady through the quadrille; do not drag her nor clasp her hand with unnecessary pressure but just hold it . . . respectfully."

Some day, perhaps, some of our great-grandchildren may dig out some of our yellowed copies of today's square dance publications and in all probability will get a chuckle from some of our descriptions just as we do from those in this old call book. Here's another gem we enjoyed particularly: "You will not, if you are wise, stand up in a quadrille without knowing something of the figure; and if you are master of a few of the steps, so much the better. But dance quietly; do not caper about . . . lead the lady lightly . . . When an unpracticed dancer makes a mistake we may apprise him of his error; but it would be very impolite to have the air of giving him a lesson . . . Persons should avoid attempting to take part in a dance, particularly a quadrille, unless they are familiar with the figures. Besides rendering themselves awkward and confused, they are apt to create ill-feeling by interfering with and annoying others."



For Valor — In No Man's Land

OUR CANDIDATE for the "bravest man of the year award" is that six-foot-four gentleman from Dallas, Texas, Raymond Smith, caller extraordinary and possessor of, up until recently, numerous *hidden* qualities.

Ray, who has been pleasing folks with his calling for a good number of years, has a wife

named Mildred who runs a very successful square dance petticoat business in the home town. Part of her current merchandising plans included a visit to the recent Ninth National Square Dance Convention in Des Moines where she had reserved booth space in order to display her petticoats and sell a few, perhaps, if all went well.

All went along just fine until a couple of weeks before Convention time when Mildred came down with something or other which precluded any possibility of her making the trek to Iowa. Being the true Southern gentleman that he is, Ray stepped in promptly and, perhaps without being fully aware of what his duties would require of him, offered to take over.

Well, take over he did, and if there was any single event at the Convention more sensational than all of the rest it was Ray applying his best salesmanship in the field of women's undergarments.

We wish that we had thought to record some of the Smith background of information as a part of this month's special petticoat issue of Sets in Order. Failing in that however we can at least honor his courage and dedicate this issue to him.

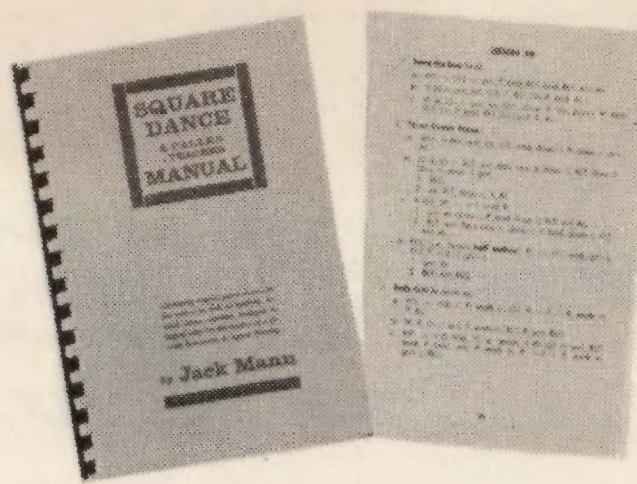
Fama semper vivat!



Add to the Book Shelf

THUMBING THROUGH the pages of a new book recently received we had the feeling for a brief minute that we had picked up a mathematics text rather than the "Square Dance — Caller-Teacher Manual" the cover claimed it to be. Then, starting as we should from the beginning, we found a logical answer. The author had once before written another book. Its name: "New Plane Geometry."

Jack Mann (he's the author) is an interesting combination. A teacher of mathematics at



Oakland (Calif.) City College by day, he's spent a good number of his evenings since 1955 teaching and calling square dances.

As you might imagine, a person with a *math* background is certain to come out with a rather thorough if not a different approach to the teaching of anything, especially square dancing. And this book is different! In his fifteen weeks' course the author stands firm against the use of singing calls and round dances, argues against the average beginner hoedown and introduces a form of shorthand or symbols to aid a caller in easier cataloguing of calls. Despite how all of this may sound, Jack's one purpose is to "capture" the newcomer when he's "hot" and then get him dancing through a process of logical order in teaching. We found a great deal of value in this compact little book and suggest that perhaps other callers might enjoy comparing it to their own methods of teaching. (Jack L. Mann, 540 Alcatraz Ave., Oakland 9, California. Price \$2.00 including tax and postage.)

Thanks for the Help

YOU FOLKS ARE THE GREATEST! In answer to the SOS on the sound problem confronting reader Gordon E. Maguire, President of the Hazy Hustlers in Esterhazy, Saskatchewan, Canada (S.I.O. June, 1960) we received and forwarded more than 12 answers. Some were many pages in length and represented a great deal of engineering knowledge plus practical know-how. Some day perhaps we will be able to boil down a few of the more salient facts and reproduce them in an article along with diagrams.

Another amazing response has come in on this European Junket proposed for 1962. The first bulletin describing more about this unique square dance trek has now gone out in the mail to those of you from over 20 States and Provinces who wrote in requesting it. There

are still some extra copies so give us a whistle if you want to be filled-in.

From George Nichols, chairman of the Eighth National Convention held in Denver last year, comes a unique request for assistance. The dancers in the area are planning a special "salute" to Dorothy Shaw, long identified with the square dance movement and more recently credited with the wonderful pageant presented twice at that Convention. Needed are photographs or slides which viewers may have taken during the performances. If negatives are available they will be returned as soon as prints can be made. Duplicate color slides will be made and the originals returned promptly. The project, when completed, will be a photographic scrapbook of the event, which is to be presented to Mrs. Shaw. Material should be sent directly to Mr. George Nichols, 1565 Harrison Street, Denver 6, Colorado.

While we are on the subject of letters, occasionally though not too often, we receive ones that are unsigned. These, according to our policy, have to be disregarded. Unfortunately some of them are wonderful letters. One, from Iowa, in particular, gave us some hints on a trend in dancing that we're sure would be helpful to others if it were printed. Remember *we will never print a letter if you ask us not to*. Also if, while reprinting your letter meets with your approval, you specify that your name be withheld, we will always comply as long as we have the signed letter in our files.

Small World Department

TAKING A JET to New Orleans recently, Jay and Helen Orem of our Sets in Order family, temporarily relieved from the square dance activities for a week of vacationing, were brought back to the world of reality when they noticed the gentleman across the aisle reading (of all things) the latest issue of Sets in Order. With all the thousands of miles of air travel our staff has behind them, this is the first time such an occurrence has taken place. Naturally there was nothing to do but to go up and say "Hi!" The man was Phil White of Panama City, Florida, just taking the opportunity provided by the flight to learn a couple of calls and catch up with the world of square dancing.

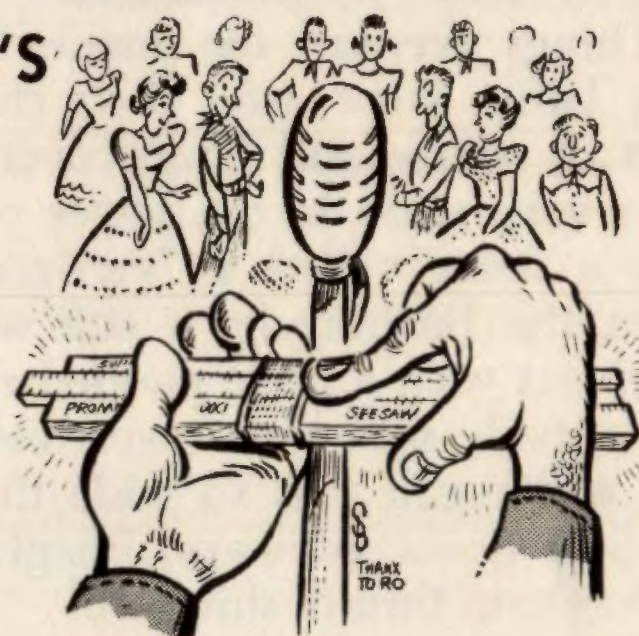
Marvin Franzen adds his bit by telling us of the time recently while changing planes in the

Kansas City Airport and striking up a conversation with the airline porter, he discovered that he was talking to an avid square dance fan and well-known caller in that area.

You'll find them everywhere — square dancers, we mean. It would be interesting to know how many square dancers you pass on the street everyday, and who, disguised in civilian clothes, go by unnoticed.

INVENTOR'S CORNER

SPECIAL SLIDE RULE



Combines any series of fundamentals a caller might use, easily referred to when the dance is in progress.

Submitted by Stan Burdick, Hamilton, Ohio

Something New Has Been Added

TWO CONTRIBUTIONS to the New Look of Sets in Order make their initial appearance this month. The first (pages 17 through 20) is the dancers' Walkthru. For several years we've featured a special Workshop for the callers and teachers. Now, we feel, it's about time the dancers, class-goers, club members and association representatives had their own reference section.

Top-notch enthusiasts among the clubs and dancer groups have helped out on this venture and in future editions your Walkthru will tackle unusual and inspiring situations that confront most dancers today.

The second new feature to make its bow in this issue is the Experimental Section featured on page 52. From the seemingly endless supply of new material coming out each month certain movements will be "workshopped" in picture form so that they may be studied and evaluated. Reactions of Workshop groups and callers will be quoted and teaching tips will be shown when applicable.

It is hoped that by presenting both of these new features we will come closer and closer to serving the total square dance population.

WHEN WE WEAR with comfort or look upon with pleasure, depending upon our gender, the whirling foam of petticoats and pantalets worn by today's square dancers, we can pause to be grateful that we live in today's world.

In 1510 in France, for instance, the bell shape for a skirt was the most ultra and was obtained by heavy gathers of pleats, one skirt upon another, ad exhaustum.

Things weren't too much better in 1530. The ladies wore, over their chemises, a petticoat of coarse stiff linen covered by a taffeta skirt very wide in the lower part and shaped like a cone, called a "vertigrade." Over this went the farthingale, a stiff wide frame or a petticoat with a huge padded roll. By the time the outside skirt went over these contraptions, the end result was so wide the ladies had to go thru doors sideways. Imagine executing an eight chain thru in this garb!

Drawers came into being in France in about 1600 and — oho! — this is a surprise — were adapted from the breeches of the masculine costume of the time. Since these garments have danced down thru history straight into our square dance lives, really we have the men to thank for this fashion of pantalets for the ladies.



1960. Matching tore-a-dor pantalets and square dance dress.
(Marie Olivero)

FRILLS AND



Turn of the century "drawers" as taken from McCall's have their counterpart in modern "pettypants"—available inexpensively in several large catalog department stores. Insertion and embroidery edging are used on both.

In the same category there was a character in old Italian comedies called Panteleone. He was a lean old guy who wore a tight-fitting combination of trousers and stockings. That's right; this figment of the dramatist's imagination was responsible for the under-garments' being called pantaloons, later pantalets or pantalettes.

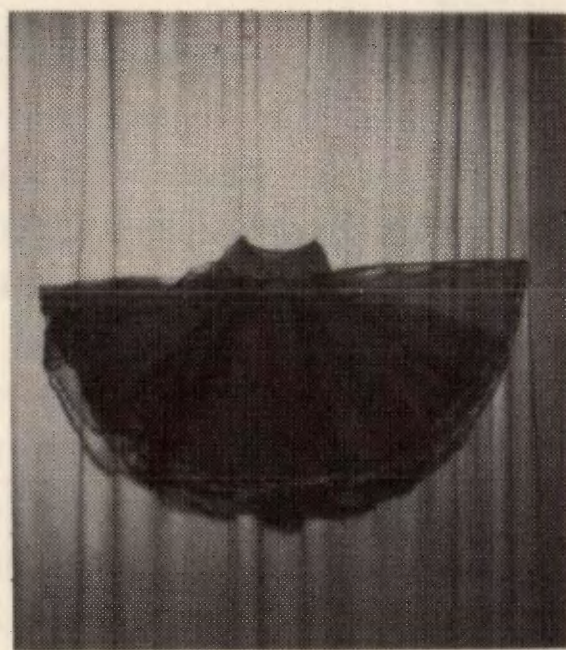
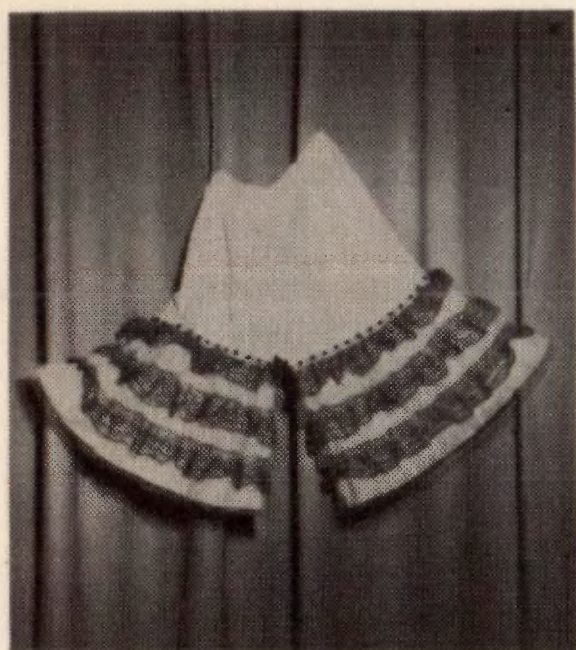
American Undergarments

Mary Brooks Picken in her "Language of Fashion," describes the pantalets worn here in our country between 1840-50 as "long drawers decorated about the ankle with tucks, ruffles, embroidery and lace, which showed below the skirt." On some hot summer's night, some girl thought of tying these as separate frills just below the knee so that there was "air-conditioning" above between frill and panty.

Just before the Civil War, say 1858, the ladies were wearing such a multiplicity of undergarments they were thoroughly bogged down. Over their ankle-length underdrawers they wore a couple of under-petticoats, one

From Fashion Magazines
of the Past Come Ideas for
Square Dance Undergarments of Today

STARCH



Cool, wide-leg pantalets made by Nita Smith have become almost a trademark of modesty, while the "Whirlmist" combination petticoat-pantalet of Sunshine Hebert is cleverly stitched of net giving a honeycomb effect.

being of flannel. The principal stiff petticoat, 3½ yards around, was heavily quilted, even wadded, to the knee, or stiffened with inserted rounds of whalebone. Over this went another petticoat with three flounces of crinoline or muslin starched; over that more muslin petticoats, these latter prettily decorated to show under the looped-up outer skirt. A girl could start a spin in an outfit like this and whirl right out the nearest door before she could stop the momentum!

The weight of these undergarments became unbearable for the ladies so they eventually went to crinolines with a framework of bamboo, metal or whalebone hoops suspended from tapes, to attain the desired bouffant look.

In the early days of our present oft-termed "revival" of square dancing, which began somewhere in the early 'forties, square dance underthings were given little thought. The first requirement of the square dance dress of those days seemed to be that it was down to the ankles, but with little fullness.



1950. Ten years has made quite a difference.

(Jan Kronenberger)

Bringing in a perky style some of the girls began wearing pantalets modeled after those of 100 years ago, clear to the ankles. They even wore them that long when the square dance dress hemlines began to climb, so that there were maybe 12" or 14" of pantalet showing below the dress, still innocent of bouffant petticoats.

Square dance designers came forth with a basic full slip petticoat, tight in the bodice and having a bias full-circle skirt. Gradually the nylon net petticoats were added to the picture and delightfully so, because the froth and color of these began to make the dance floor look like a swirling flower garden.

Hem-lines were still climbing until they have reached a sort of peak today, some being just below the knee, with three or four petticoats underneath. The most becoming length and that accepted by most of the square dancing sorority is still mid-calf, with petticoats just enough shorter than the dress so that they never droop and not too short so that there is a filmy gap between dress hemline and petticoat hem.

Our great-grandmothers' wadding and crinolines; our great-great-great-grandfathers' panta-loons have evolved into the beautiful and comfortable styles of square dancing undergarments which are worn with pleasure today.

Chuck Jones

NOTE BOOK

Dear Bob,

Let's see, the last time we all got together and had a big editorial bash over women's fashions was in November, '57, wasn't it? I remember with delight how delighted I was over the subject. Somehow when I am assigned the task of doing an article on the raising of rutabagas, say, or the social habits of clams I feel no great need to rush to the typewriter, no deathless prose emerges from my flying fingers.

But the various impedimenta with which women garb their pretty forms has always been a matter of some interest to me, both as an artist and because, genetically speaking, I am on the other side of the fence.

Has my opinion of women's fashions — particularly women's square dance fashions — altered to any marked degree in the last three years? Let me quote the me of 1957 and see:

"A woman's dress should be like a barbed wire fence. It should protect the property without obscuring the view."

I don't remember the source of this quote but I still believe it to be a reasonably accurate description of a female covering.

"If all the men at a given square dance were suddenly changed into women, they wouldn't be able to get their clothes off."

Another accurate quotation that wears its

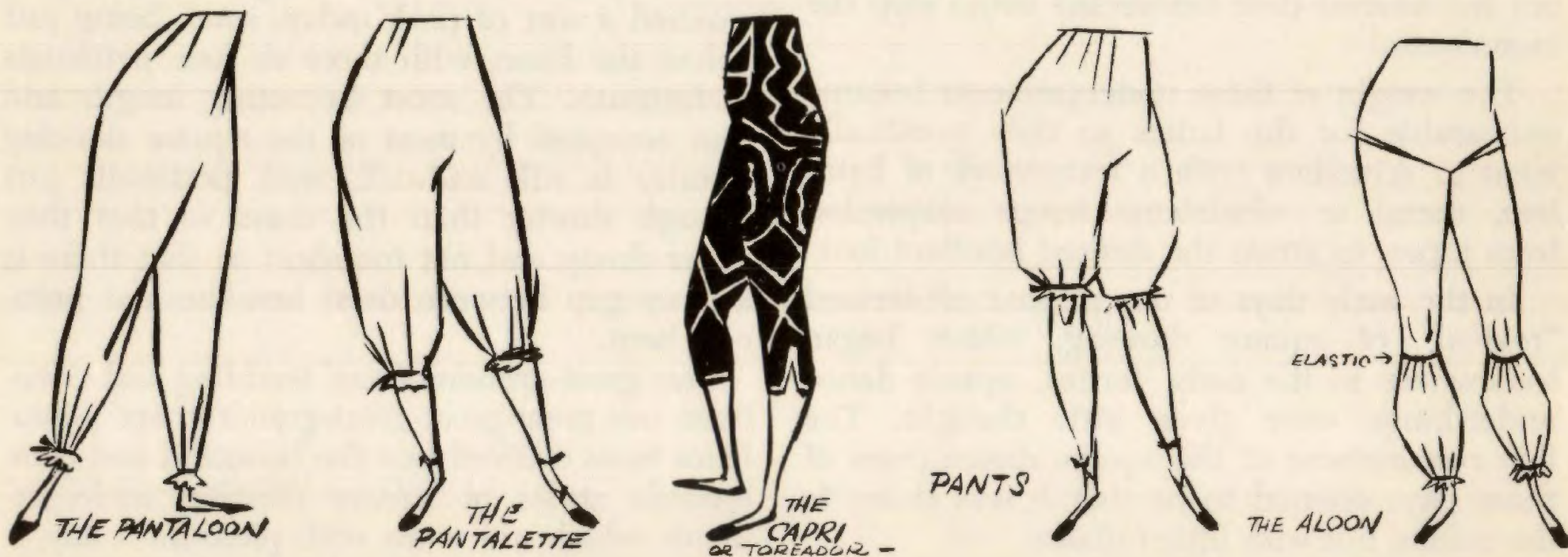
years well. I can think of nothing to dispute the truth of this. Truth is a splendid article even if it embodies an unlikely occurrence.

The square dance dress (female) has not varied greatly in general character in our ten years in the activity, with the marked exception that everything has more or less receded from the extremities. In 1947 dresses were mainly floor length, pantaloons (of which more later) were fashionable, as were long sleeves and high necks. There were fewer petticoats worn (on one woman, that is) but the hoop skirt and an occasional bustle were to be seen. Skirts and petticoats were, I believe, not nearly so full.

Today, of course, the ballerina length dress is largely the thing, acres of petticoats, puff sleeves or no sleeves at all, the sweetheart neck-line, the dipping, swooping, plunging or scooping neck-line is very much with us. Ballerina slippers and occasional moccasins have replaced the Mary Janes and lowwheeled pumps of yester-year, at least in the Western states. For afternoon everyone is now wearing squaw dresses except squaws, who wear Capri pants.

Everything pretty much the status quo, at least in our crowd, with the exception that the Capri undergarment is seldom found to be part of today's wardrobe. This is probably just as well because a number of matadors were about to complain that the ladies were sissifying an ancient and respected profession.

The term "petticoat" derives from the French word "petite" or "small" and the Old High German word "kozza" meaning "coarse mantle." In other words "petticoat" actually means "small coarse mantle" which sounds like something off of a stunted fire-place.



"Petticoat" once applied to a short undercoat worn by men or even a waist-coat. It can still be safely used in place of "kilt" or "fustanella." This is the sort of service we like to supply in this column, so that when you are attending a party, say, and the talk turns to fustanellas why you can then point out that the fustanella is a sort of kilt or petticoat worn by Greek soldiers. Check first though to find if there are any Greek soldiers present. Greek soldiers don't like to have their fustanellas called "petticoats."

A sheeting hung about a yacht before launching can also be called a petticoat.

"Petticoaterie" is also a word, oddly enough. It means a group of women.

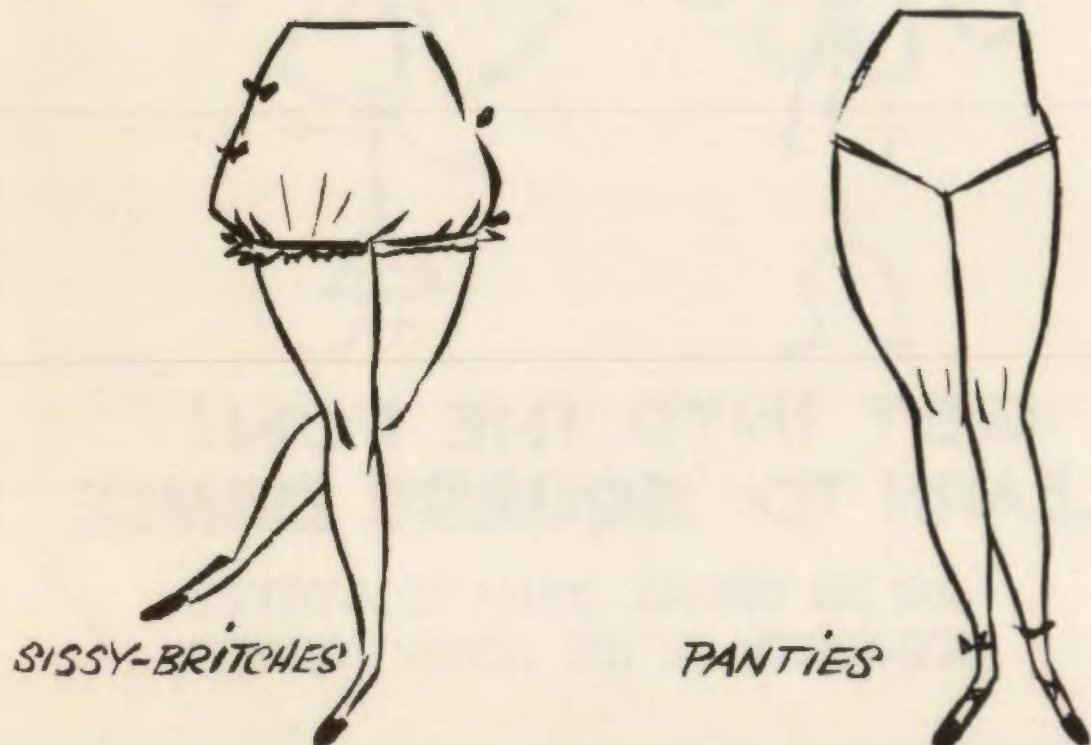
It still means a group of women.

Which bring us to the area known as underclothing, referred to blushing by our grandmothers as "unmentionables," defined by Charles Dickens and Mr. Pickwick as "small-clothes," and spoken of rather prissily today by the term "underthings." Technically, I suppose, the term "underwear" is as accurate as anything, since what is being referred to is usually worn under something else. Thus we find that undervests, undershirts, underpants and such become automatically eligible as do shifts, shorts, chemises, BVD's, bloomers, teddy-bears, corsets, girdles and slips.

The accompanying chart is merely for clarification and in no wise is meant to offer opinion, either mine or of this magazine. It simply shows the various body styles, so that wherever they are discussed it may be done so at least with a like understanding of terms.

1. THE PANTALOON — Ankle length, cotton, eyelet embroidery at ankle.

2. THE PANTALETTE—Somewhat shorter



Petticoaterie

usually than the pantaloons. Frill or ruffle at bottom of each leg. White cotton, too, although I have noticed other colors.

2a. The CAPRI UNDERGARMENT—Similar in length to the pantalette but is usually of any material except white cotton. It is loaded with ric-rack, often of gold or silver. Rather snugly fit.

3. PANTS—Note that the term "aloon" disappears as the knee appears. The pants are (is) usually cotton but not usually white and very often is (are) without ruffling.

3a. THE ALOON—What remains when the Pantaloons is shortened. At one time considered quite fashionable in some quarters. Comfortable but disillusioning. Worn with panties. Interim bare.

4. SISSY BRITCHES — Most controversy seems to stem from these items, affected largely by females with beautiful anterior, or ventral, appendages but often by the opposite. The sissy britch(es) is cotton, and is often gussied up with bits of ribbon, ruffling, embroidery.

5. PANTIES — Short pants.

6. WHISPS, BRIEFS, GOSSAMERIES, etc. — Not usually associated with square dancing.

All questions concerning these and other matters relating to women's wear, simply address Charlotte Jones, Fashion Editor, Sets in Ardour Magazine.

Final note: another quote: "The best place to spend money where it will show is on a woman you love."

Chuck Jones

CLASS TIME IS COMING...

HERE ARE SOME IDEAS FOR YOUR RECRUITING POSTERS

ARE YOU ALL READY for Fall classes? Schools, playgrounds, churches, square dance clubs, associations and callers sponsoring new classes for beginner dancers will find that it takes loads of time and unlimited ingenuity to prepare for the coming season. Letting folks

in the area know that a class is about to begin is always a big part of the job, and here to help you in your recruiting drive are two brand new poster ideas, fresh from the drawing board of our Sets in Order artist. Your own local artist types should be able to reproduce either of these in the desired sizes and quantities and can insert the necessary information concerning times and places. Use of a pantograph or services of a printer in your area should help you turn out all of the posters your new classes will require.

**ALL AGES
ENJOY
SQUARE
DANCING**



IT'S FUN

LEARN NOW!

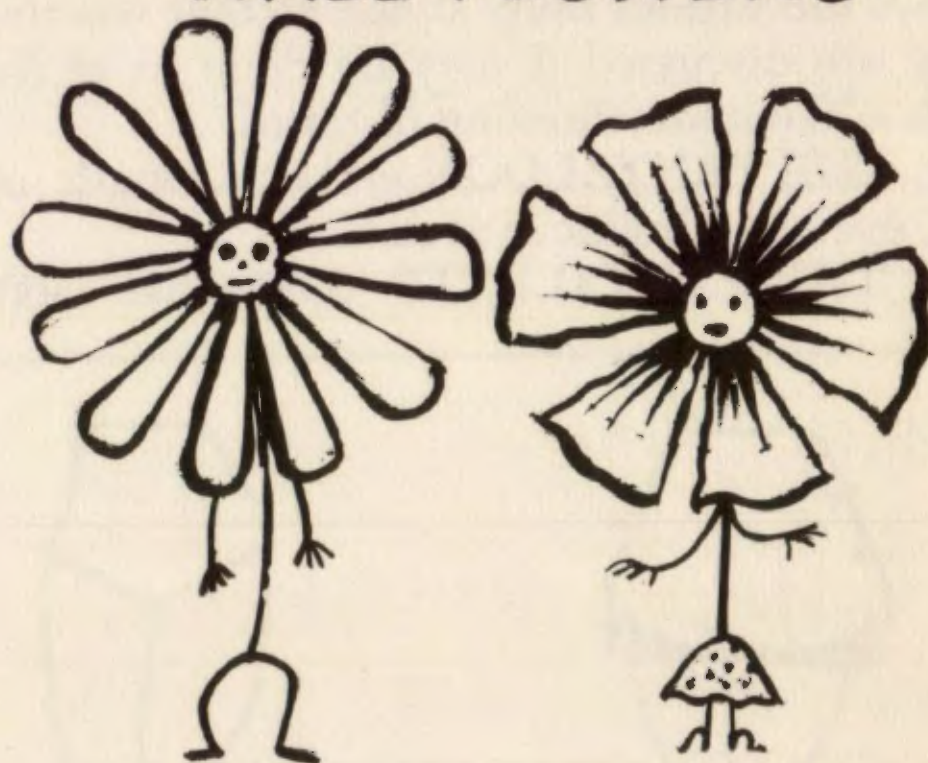
~~DO NOT PUT A USER COPY HERE~~
~~FROM TOWN HALL AND STATE ST~~

GRUNDEN

These poster ideas are for you. No permission is needed to reproduce them. Editor.

ATTENTION...!

**...ALL NON-SQUARE DANCING
WALL FLOWERS**



**GET INTO THE FUN!
LEARN TO SQUARE DANCE**

~~DO NOT PUT A USER COPY HERE~~
~~FROM TOWN HALL AND STATE ST~~

GRUNDEN

THE WALKTHRU

Sets in Order

THE SQUARE DANCE OFFICERS' GUIDE

THE MAN AT THE MIKE, in this case the club member, officer or guest addressing the members of a club, has definite responsibilities and his popularity is often measured by his use of certain courtesies and techniques. There are many of these points that will be covered in future issues but here are a few to start with.

The best way to discover whether the microphone is turned on is *not* to blow into it. Say something into it, just a word or two, and you'll be able to tell quickly enough. If you are to use someone else's equipment that person will, in all probability, see that it's turned on when you ask for its use.

Talk in your normal voice. The purpose of the microphone is to amplify the regular speaking tones. If you forget this and yell you may be blasting everyone out of the hall.

If you're going to call for applause be sure that folks have finished their refreshments. No one wants to be rude and not clap but it's a bit awkward with a cup of hot coffee in one hand and a piece of cake in the other.

If you are to make an announcement be sure that you have everyone's attention. "Ladies and Gentlemen" spoken slowly and clearly will usually do the trick. "May I have your attention please?" is passable, but never "SHHHH" or "Quiet!" or (heaven forbid) "Shut Up Everybody!" One of the best tricks is to start to say something the folks want to hear and usually the audience itself will take care of establishing order. Once everyone is quiet you may need to start again from the beginning.

If you must make an announcement during

the course of the dance be sure and check with the M.C. or whoever has charge of the mike. A poor time to talk to a group is during an intermission when everyone is busy in friendly conversation and scattered in and out of the hall. If pre-arranged you can get the best attention when the sets are formed or when dancers are in a big circle around the floor. In order to be effective, announcements should be short and to the point.

The ANSWER MAN

Q. We've heard of a number of things that are supposed to work on black top in order to make it danceable. What do you recommend?

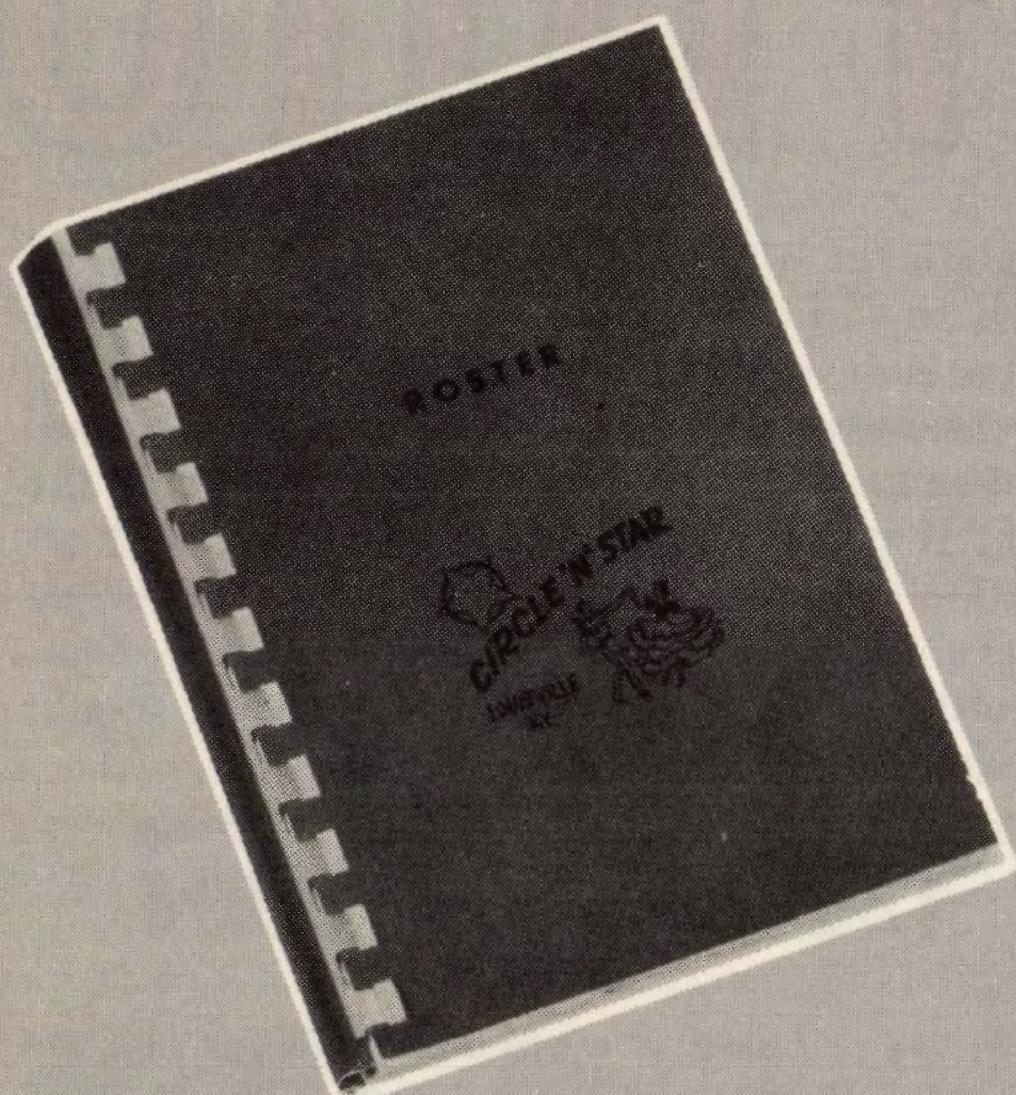
A. We've mentioned several passable solutions in the past. For a large street dance one group was quite successful with a combination of powdered soapstone (talc) and spangles spread evenly across the surface. At a large convention held in Disneyland two years ago the ground rubber waste taken from tires about to be retreaded served as miniature rubber ball-bearings and proved quite satisfactory. (An advantage with this scheme is that you can usually get as much of this material as you need without cost.) If you have to put on a demonstration with only one set on blacktop (this might even work on smooth-packed dirt or lawn) you might try buying an end piece from a roll of linoleum. A group who tried this recently purchased a 15-foot square of material for about \$13.00 and found it perfect for their needs. If linoleum is used caution should be taken that no spangles or wax be used on it.

DEAR DANCER: You've waited long enough for this — a section in *Sets in Order* that is aimed just at YOU. With the help of dancers across the country, folks who have had a great deal of success in club and association work, this section can well become the most valuable square dancers' guide book you'll find anywhere. We call it the Walkthru because in these pages we hope to give you just enough helpful suggestions so that you can put them into use in your own clubs and by so doing derive added pleasure from this favorite pastime of yours. Editor.

**Does Square Dancing Mean Friendship to You?
Here is what one club did
to make that fellowship even stronger.**

ON THE THEORY that "you can't eat every-thing" and that money accumulated in a club's treasury can often become more of a nuisance than anything else, The Circle 'n Star Club in Louisville, Kentucky, turned to a unique method of putting some of their reserve into use. Club president Paul Short conceived and carried out the idea of a roster of all of the club members. Printed on quality paper the 4½ x 6½ inch plastic bound volume is more like a memory book that will grow more valuable to the members each year. Each page features the picture of one of the member couples listing their address, telephone number, birthdates, anniversary, names of their children and a few well chosen sentences telling about their field of business, other hobbies and the length of time in square dancing. In the front of the volume is a dedication to the club's caller and his wife, Floyd and Magdalene Bohart, and following that a two-page history of Circle 'n Star.

While this is an extremely elaborate example of a roster, other groups might easily "borrow" the idea and put it into use with their own dance club.



2000 年 12 月 15 日

The Sunday evening, late in the summer of 1952, an accident in couples to meet each other at the lounge in Inglewood Park to talk over their plans toward forming a support group there. These meetings have become representative of several groups of people that decided to work in our city extension program, and were interested in doing something further in support thereof. The group met the first Monday in September at the Y. W. C. A. to discuss as a class for the first time. They received their names from Dr. Star who came to the first meeting. They were: Mrs. John H. Cline, Mrs. C. E. Sprague, and Dr. Cline, the first professional subject in Long Beach. November 2, 1952 was the date of the Presidential election and also the date we started our class efforts.

Members of the prior association, we founded at the Y. M. C. A. only about the end of last year. At the beginning of 1933 we moved to Niagara Temple, and named on that day again. The association, known as the Y. M. C. A. in the morning and at the evening, was in June. During the summer, we moved to the National Association of the Y. M. C. A. in the morning and at the evening. This was our first day - everything was so new, but it was not enough to bring people again, but it was a step in the direction of this work, and we were at the time of the 1933.

[illegible]

The third year took off with one objective, a free dance for members and non-members alike. A wonderful Christmas party at St. John's was also held. The year was the party, at St. John's. The club danced in 1938 and 1939 during the party, February and March, at St. John's Church during April and May, and at St. John's. The club danced in 1938 and 1939 during the party, February and March, at St. John's Church during April and May, and at St. John's. The club danced in 1938 and 1939 during the party, February and March, at St. John's Church during April and May, and at St. John's.

The fourth year's Christmas party was held at St. John's Episcopal Church, the New Year's Eve party at Matthews V. M. C. A. and in January the club sponsored a meeting of John Deere's Home at the St. Matthews V. M. C. A. The club members together with the program for 1960. We danced at the Twin Falls Western Dance Hall, Triennial during February and March, at St. John's Church, April and May. A dance sponsored by the club was held at

1997, 1998, 1999, 2000, 2001, 2002, 2003, 2004, 2005, 2006, 2007, 2008, 2009, 2010, 2011, 2012, 2013, 2014, 2015, 2016, 2017, 2018, 2019, 2020, 2021, 2022, 2023, 2024, 2025, 2026, 2027, 2028, 2029, 2030, 2031, 2032, 2033, 2034, 2035, 2036, 2037, 2038, 2039, 2040, 2041, 2042, 2043, 2044, 2045, 2046, 2047, 2048, 2049, 2050, 2051, 2052, 2053, 2054, 2055, 2056, 2057, 2058, 2059, 2060, 2061, 2062, 2063, 2064, 2065, 2066, 2067, 2068, 2069, 2070, 2071, 2072, 2073, 2074, 2075, 2076, 2077, 2078, 2079, 2080, 2081, 2082, 2083, 2084, 2085, 2086, 2087, 2088, 2089, 2090, 2091, 2092, 2093, 2094, 2095, 2096, 2097, 2098, 2099, 2100, 2101, 2102, 2103, 2104, 2105, 2106, 2107, 2108, 2109, 2110, 2111, 2112, 2113, 2114, 2115, 2116, 2117, 2118, 2119, 2120, 2121, 2122, 2123, 2124, 2125, 2126, 2127, 2128, 2129, 2130, 2131, 2132, 2133, 2134, 2135, 2136, 2137, 2138, 2139, 2140, 2141, 2142, 2143, 2144, 2145, 2146, 2147, 2148, 2149, 2150, 2151, 2152, 2153, 2154, 2155, 2156, 2157, 2158, 2159, 2160, 2161, 2162, 2163, 2164, 2165, 2166, 2167, 2168, 2169, 2170, 2171, 2172, 2173, 2174, 2175, 2176, 2177, 2178, 2179, 2180, 2181, 2182, 2183, 2184, 2185, 2186, 2187, 2188, 2189, 2190, 2191, 2192, 2193, 2194, 2195, 2196, 2197, 2198, 2199, 2200, 2201, 2202, 2203, 2204, 2205, 2206, 2207, 2208, 2209, 2210, 2211, 2212, 2213, 2214, 2215, 2216, 2217, 2218, 2219, 2220, 2221, 2222, 2223, 2224, 2225, 2226, 2227, 2228, 2229, 2230, 2231, 2232, 2233, 2234, 2235, 2236, 2237, 2238, 2239, 2240, 2241, 2242, 2243, 2244, 2245, 2246, 2247, 2248, 2249, 2250, 2251, 2252, 2253, 2254, 2255, 2256, 2257, 2258, 2259, 2260, 2261, 2262, 2263, 2264, 2265, 2266, 2267, 2268, 2269, 2270, 2271, 2272, 2273, 2274, 2275, 2276, 2277, 2278, 2279, 2280, 2281, 2282, 2283, 2284, 2285, 2286, 2287, 2288, 2289, 2290, 2291, 2292, 2293, 2294, 2295, 2296, 2297, 2298, 2299, 2300, 2301, 2302, 2303, 2304, 2305, 2306, 2307, 2308, 2309, 2310, 2311, 2312, 2313, 2314, 2315, 2316, 2317, 2318, 2319, 2320, 2321, 2322, 2323, 2324, 2325, 2326, 2327, 2328, 2329, 2330, 2331, 2332, 2333, 2334, 2335, 2336, 2337, 2338, 2339, 2340, 2341, 2342, 2343, 2344, 2345, 2346, 2347, 2348, 2349, 2350, 2351, 2352, 2353, 2354, 2355, 2356, 2357, 2358, 2359, 2360, 2361, 2362, 2363, 2364, 2365, 2366, 2367, 2368, 2369, 2370, 2371, 2372, 2373, 2374, 2375, 2376, 2377, 2378, 2379, 2380, 2381, 2382, 2383, 2384, 2385, 2386, 2387, 2388, 2389, 2390, 2391, 2392, 2393, 2394, 2395, 2396, 2397, 2398, 2399, 2400, 2401, 2402, 2403, 2404, 2405, 2406, 2407, 2408, 2409, 2410, 2411, 2412, 2413, 2414, 2415, 2416, 2417, 2418, 2419, 2420, 2421, 2422, 2423, 2424, 2425, 2426, 2427, 2428, 2429, 2430, 2431, 2432, 2433, 2434, 2435, 2436, 2437, 2438, 2439, 2440, 2441, 2442, 2443, 2444, 2445, 2446, 2447, 2448, 2449, 2450, 2451, 2452, 2453, 2454, 2455, 2456, 2457, 2458, 2459, 2460, 2461, 2462, 2463, 2464, 2465, 2466, 2467, 2468, 2469, 2470, 2471, 2472, 2473, 2474, 2475, 2476, 2477, 2478, 2479, 2480, 2481, 2482, 2483, 2484, 2485, 2486, 2487, 2488, 2489, 2490, 2491, 2492, 2493, 2494, 2495, 2496, 2497, 2498, 2499, 2500, 2501, 2502, 2503, 2504, 2505, 2506, 2507, 2508, 2509, 2510, 2511, 2512, 2513, 2514, 2515, 2516, 2517, 2518, 2519, 2520, 2521, 2522, 2523, 2524, 2525, 2526, 2527, 2528, 2529, 2530, 2531, 2532, 2533, 2534, 2535, 2536, 2537, 2538, 2539, 2540, 2541, 2542, 2543, 2544, 2545, 2546, 2547, 2548, 2549, 2550, 2551, 2552, 2553, 2554, 2555, 2556, 2557, 2558, 2559, 2560, 2561, 2562, 2563, 2564, 2565, 2566, 2567, 2568, 2569, 2570, 2571, 2572, 2573, 2574, 2575, 2576, 2577, 2578, 2579, 2580, 2581, 2582, 2583, 2584, 2585, 2586, 2587, 2588, 2589, 2590, 2591, 2592, 2593, 2594, 2595, 2596, 2597, 2598, 2599, 2600, 2601, 2602, 2603, 2604, 2605, 2606, 2607, 2608, 2609, 2610, 2611, 2612, 2613, 2614, 2615, 2616, 2617, 2618, 2619, 2620, 2621, 2622, 2623, 2624, 2625, 2626, 2627, 2628, 2629, 2630, 2631, 2632, 2633, 2634, 2635, 2636, 2637, 2638, 2639, 2640, 2641, 2642, 2643, 2644, 2645, 2646, 2647, 2648, 2649, 2650, 2651, 2652, 2653, 2654, 2655, 2656, 2657, 2658, 2659, 2660, 2661, 2662, 2663, 2664, 2665, 2666, 2667, 2668, 2669, 2670, 2671, 2672, 2673, 2674, 2675, 2676, 2677, 2678, 26

MANE AND CLAMMER RAIN

Mann's Birthday - December 5 Bridgeport - Roanoke, Virginia
 Cramer's Birthday - April 25 Bridgeport - Roanoke, Virginia

Married - March 21, 1942

One Daughter, Marilyn Ren

The Bashers have been square dancing for three and a half years. They joined Circle 1's Bar in January, 1959, are also members of Double "E", Round Beavers, and Sherry-On-Shoreline.

Clearance is order for the Ball 's' PMSA Square Dance Club of
Hobbs, Indiana.

SCHEDULES BY MONTH		
ALPHABETIC	DATE	
305	Book Review	1:00
302	Book Reviews	1:00
304	Book Reviews	1:00
1700	Book Reviews	1:00
1705	Book Reviews	1:00
1710	Book Reviews	1:00
1715	Book Reviews	1:00
2100	Book Reviews	1:00
2105	Book Reviews	1:00
2110	Book Reviews	1:00
2115	Book Reviews	1:00
2120	Book Reviews	1:00
2125	Book Reviews	1:00
2130	Book Reviews	1:00
2135	Book Reviews	1:00
2140	Book Reviews	1:00
2145	Book Reviews	1:00
2150	Book Reviews	1:00
2155	Book Reviews	1:00
2200	Book Reviews	1:00
2205	Book Reviews	1:00
2210	Book Reviews	1:00
2215	Book Reviews	1:00
2220	Book Reviews	1:00
2225	Book Reviews	1:00
2230	Book Reviews	1:00
2235	Book Reviews	1:00
2240	Book Reviews	1:00
2245	Book Reviews	1:00
2250	Book Reviews	1:00
2255	Book Reviews	1:00
2300	Book Reviews	1:00
2305	Book Reviews	1:00
2310	Book Reviews	1:00
2315	Book Reviews	1:00
2320	Book Reviews	1:00
2325	Book Reviews	1:00
2330	Book Reviews	1:00
2335	Book Reviews	1:00
2340	Book Reviews	1:00
2345	Book Reviews	1:00
2350	Book Reviews	1:00
2355	Book Reviews	1:00
2400	Book Reviews	1:00
2405	Book Reviews	1:00
2410	Book Reviews	1:00
2415	Book Reviews	1:00
2420	Book Reviews	1:00
2425	Book Reviews	1:00
2430	Book Reviews	1:00
2435	Book Reviews	1:00
2440	Book Reviews	1:00
2445	Book Reviews	1:00
2450	Book Reviews	1:00
2455	Book Reviews	1:00
2500	Book Reviews	1:00
2505	Book Reviews	1:00
2510	Book Reviews	1:00
2515	Book Reviews	1:00
2520	Book Reviews	1:00
2525	Book Reviews	1:00
2530	Book Reviews	1:00
2535	Book Reviews	1:00
2540	Book Reviews	1:00
2545	Book Reviews	1:00
2550	Book Reviews	1:00
2555	Book Reviews	1:00
2600	Book Reviews	1:00
2605	Book Reviews	1:00
2610	Book Reviews	1:00
2615	Book Reviews	1:00
2620	Book Reviews	1:00
2625	Book Reviews	1:00
2630	Book Reviews	1:00
2635	Book Reviews	1:00
2640	Book Reviews	1:00
2645	Book Reviews	1:00
2650	Book Reviews	1:00
2655	Book Reviews	1:00
2700	Book Reviews	1:00
2705	Book Reviews	1:00
2710	Book Reviews	1:00
2715	Book Reviews	1:00
2720	Book Reviews	1:00
2725	Book Reviews	1:00
2730	Book Reviews	1:00
2735	Book Reviews	1:00
2740	Book Reviews	1:00
2745	Book Reviews	1:00
2750	Book Reviews	1:00
2755	Book Reviews	1:00
2800	Book Reviews	1:00
2805	Book Reviews	1:00
2810	Book Reviews	1:00
2815	Book Reviews	1:00
2820	Book Reviews	1:00
2825	Book Reviews	1:00
2830	Book Reviews	1:00
2835	Book Reviews	1:00
2840	Book Reviews	1:00
2845	Book Reviews	1:00
2850	Book Reviews	1:00
2855	Book Reviews	1:00
2900	Book Reviews	1:00
2905	Book Reviews	1:00
2910	Book Reviews	1:00
2915	Book Reviews	1:00
2920	Book Reviews	1:00
2925	Book Reviews	1:00
2930	Book Reviews	1:00
2935	Book Reviews	1:00
2940	Book Reviews	1:00
2945	Book Reviews	1:00
2950	Book Reviews	1:00
2955	Book Reviews	1:00
30		

Project for the C
ory Book" or Ro
the club as an
devoted to the
A separate sect
laws are include

BY LAURE

CIRCLE "H" STAR SQUARE DANCE CLUB

ARTICLE I

Section 1 - The organization shall be known as "Circle "H" Star Square Dance Club" of Los Angeles, Ky.

The object of this club is to advance square dancing and promote good fellowship among our experienced dancers.

ARTICLE II

Section 1 - The elected officers of the Club shall consist of captain, of Mr. and Mrs. President, Vice-President, Secretary and Treasurer, who to be the Executive Committee.

Section 2 - The President or Acting President shall appoint all substitutes.

Section 3 - All known officers of the Club shall be elected by ballot. A majority of the votes cast shall be necessary to elect. In case of a tieballot shall be cast by ballot. The two candidates receiving the most votes shall remain on the Ballot.

At least fifty per cent of the membership shall be present at the meeting when election of officers is held.

Section 4 - Officers to be elected for a term of two year and shall not succeed themselves.

Section 5 - Election of officers shall be held at the first regular meeting in December of each year.

Section 6 - All elected officers shall be limited at the first regular meeting in December of each year.

ARTICLE III - INITIATION FEE AND DUES

Section 1 - There shall be an initiation fee of \$5.00 per couple. Dues shall be \$5.00 per couple per couple, payable in advance.

Section 2 - For an applicant of dues for two months, members shall be automatically suspended. Once suspended member may be re-admitted by payment of initiation fee and current month's dues.

ARTICLE IV - REGULAR MEETINGS

Section 1 - Square dances will be held every other week. Each time the paper will be designated by the Executive Committee.

Section 2 - Business meetings will be held at 9:30 P. M. at the first meeting of the month and shall not exceed fifteen minutes. Any business not transacted in this specified time will be carried over to the next regular business meeting at scheduled business.

Section 3 - Special meetings shall be held at the call of the Executive Committee. Members shall be notified of special meetings by the Secretary.

Project for the Circle 'n Star Club is this 54-page "Memory Book" or Roster. The volume covers a brief history of the club as an introduction. Next, a complete page is devoted to the picture and biography of each member. A separate section lists all birthdays, and the club By-laws are included as a handy reference.

NEW DANCERS: AFTER CLASS — WHAT?

THOSE OF YOU who are involved at present in square dance lessons have probably asked yourself, "What happens to us after our classwork is over?"

This transition period between class and club is an important one, not just to you as a new dancer but to the callers, experienced dancers and the square dance movement as a whole.

If in your area there is an active "open dance" movement in operation then your problem boils down only to visiting several of these different groups once your class work is over and deciding which ones you would like to attend with regularity.

However in an area that is predominantly made up of "closed clubs" the situation is a bit different. Some areas have a little better grip of the situation than others and clubs are "ready" for you newcomers when you are ready for them. Many clubs and experienced dance groups "sponsor" classes and in turn depend upon them as feeder groups. That usually means that you have a place waiting for you as soon as you graduate from your class. In some square dance centers clubs working closely with the teachers make blanket invitations to the new dancers and graduation season takes on much of the appearance of "Rush Week" at some local college.

The ideal situation exists when a class is large enough to stay together and form a club after the initial classes have been completed. The advantages in a situation of this type are apparent. Over the weeks that the class has been in session a bond of friendship has been growing among the members of the class. The ability of each member of the class is about on a par with each of the other members.

How to form a new club and the advantages and responsibilities of joining an old club will be discussed in this section at some early date. Just remember: there is great pleasure ahead in square dancing for you. Don't push yourself too fast or try to join the "top" club in town right off the bat. You may be surprised and find that as far as you are concerned, the *top* club in town may well be whichever one you join. Your pride in belonging, the contributions of your personality and your abilities will certainly add much to its continued success. Good luck and "Happy Dancing!"



It's Square Dance Time

AT

Plummer Park

7377 SANTA MONICA BLVD.

TUESDAY _____ 7:45 p.m.

INTERMEDIATE

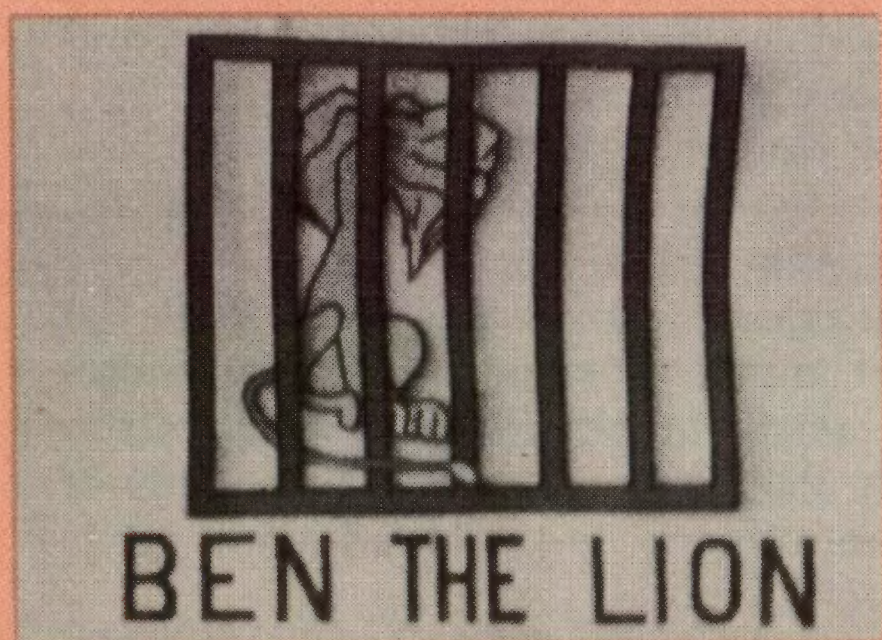
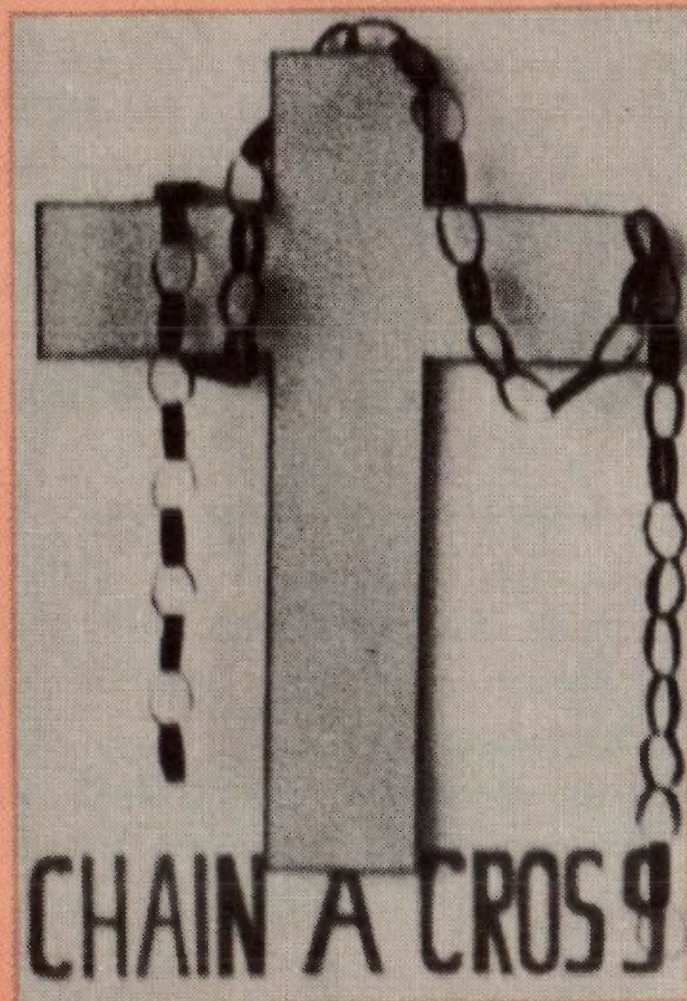
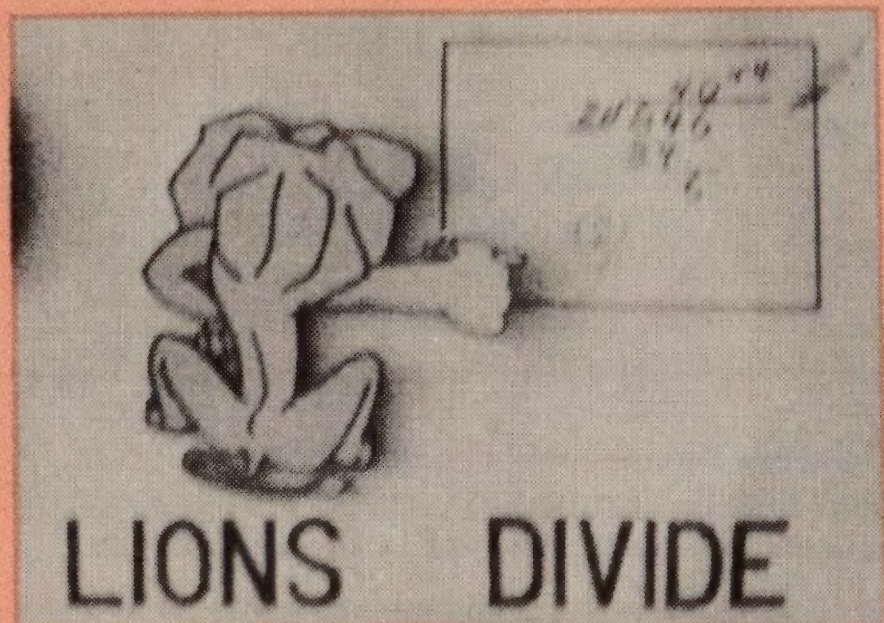
Meeting notices can be printed or mimeographed on post cards with date information filled in for each dance.

TEN COMMANDMENTS FOR SQUARE DANCERS

Reprinted through courtesy of the Vancouver Island Western Square Dance Association

- I. Thou shalt square dance only for the fun which thee will find in it.
- II. Thou shalt not be a snob, considering thyself too good to dance with any and all, sitting out the mixers, or leaving a square lest thou be required to dance with those whom thou deemest unworthy of thy talents, for the gods of retribution are zealous gods, and will visit their mischief upon thee, and thou wilt be the one to goof the square.
- III. Thou shalt be exuberant, but shalt act thy age. Do not offend others by thy high flung legs, and outflared skirts.
- IV. Thou shalt go abroad and dance with other callers so that thy opinions expressed as to the merit of this one and that one are based on fact.
- V. Thou shalt not let the stranger in thy midst sit on the sidelines and cool his heels, nor fail to speak to him.
- VI. Thou shalt bathe diligently that the sweet aroma of soap and shaving lotion may assail the nostrils of thy associates.
- VII. Thou shalt take care that the words of thy mouth are not scented with garlic or beer.
- VIII. Thou shalt honor thy club and give thy loyalty, for if thou canst not do this, it were better to separate thyself from it and join thyself to another whose methods, members and callers are more to thy liking.
- IX. Thou shalt not kill thy club with bickering and fault finding.
- X. Thou shalt not forget that thou wert once a beginner.

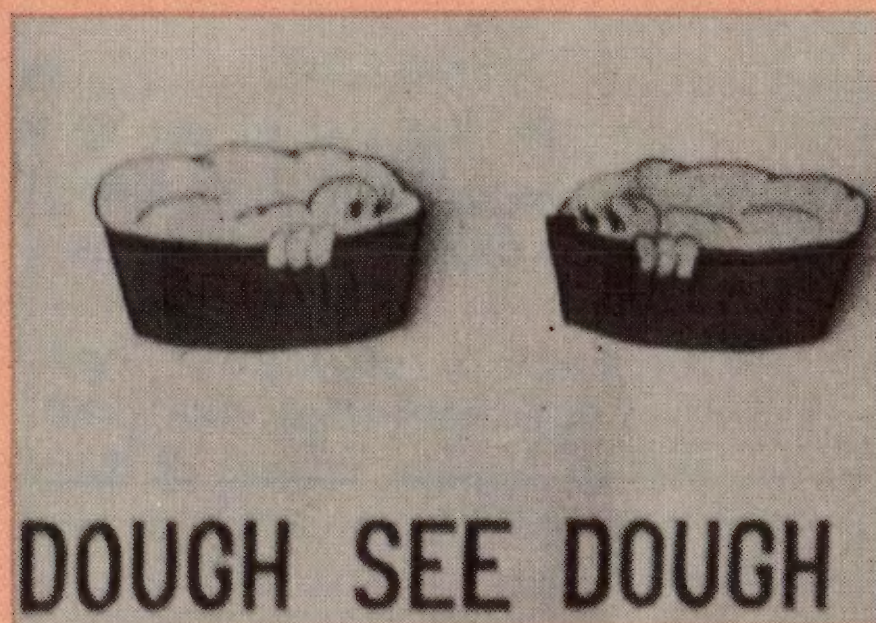
The WALKTHRU



Has your club tried . . . :

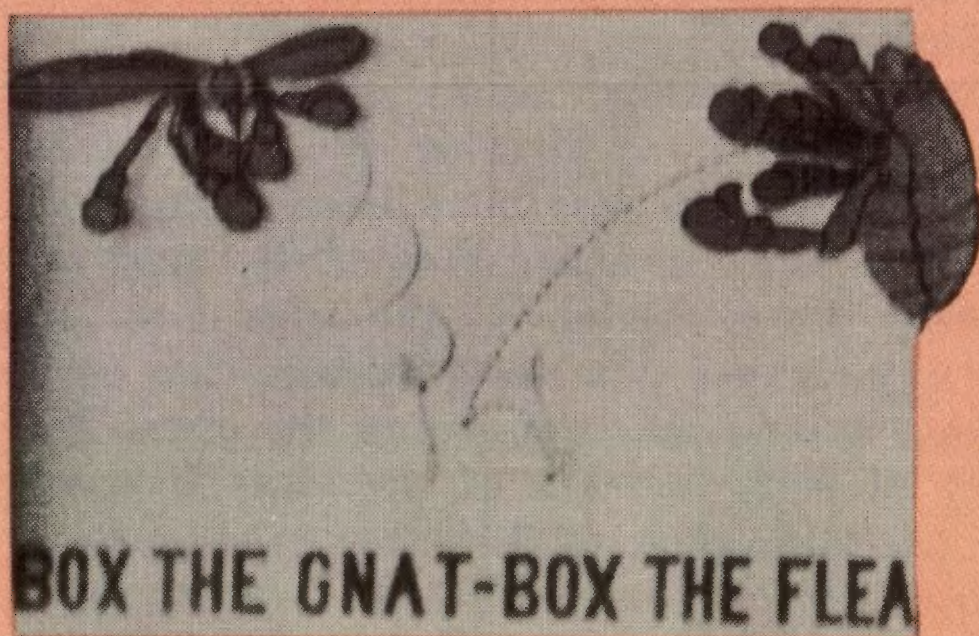
...Playing one or two selections from one of the many Sing Along, Mitch Miller LP albums? No need to prepare song sheets or select a song leader. Just put on the record and, perhaps with a few of your better singing types prewarned and scattered about the hall, you

PARTY NIGHT

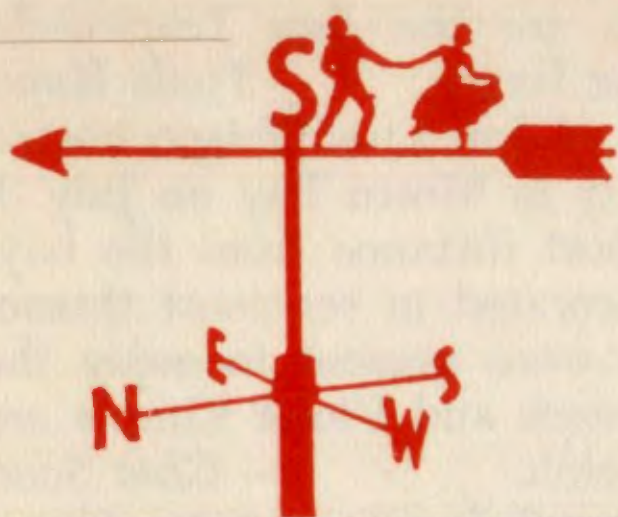


RATHER UNUSUAL DECORATIONS for a dance held recently by the Carpinteria Cartwheelers of Carpinteria, California, were these posters in full color. Each one painted on cardboard sheets measuring approximately 3' x 5' depicted humorous illustrations of common square dance terms. These six will suggest endless possibilities for similar decorations at your club.

Photo of posters by Helen Proctor



can have quite a songfest. A good spot for something of this sort is during refreshment time and just before the club president gets up to make any announcements. Used sparingly and with judgment this Sing Along period during the evening can become a highlight with your group.



ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles 48, California

Hawaii

At the request of the Red Cross a couple of years ago, the Federation of Square Dance Clubs of Hawaii started classes in square dancing for patients in the psychiatric ward of Tripler Army Hospital as part of the mental therapy program. Each month a member club presents square dancing instructions to personnel in the closed ward and many letters of commendation have been received from the hospital authorities.

Governor Quinn of Hawaii was asked to lead the Grand March at the Hawaii Federation annual dance on August 12, celebrating Hawaii Square Dance Week, August 6-13.

— Bill Smylie

Oregon

Chetco Swingaroos of Brookings hosted the South Coast Area Council of the Oregon Federation of Square Dancers on May 21-22. About 160 dancers attended the session with Ralph De Jarnett as M.C. and visiting callers giving Ralph a hand. The dancing was held in the Kalmiopsis multi-purpose room. The club is a little over 3 years old and has sponsored three new classes during the past year. Dances are held first and third Saturdays.

— Olympia Moody

Washington

The Second Annual Capitol City Lakefair Jamboree took place on July 16 in Olympia. Dancing was held outdoors on a large plywood floor capable of accommodating 80 to 100 squares.

— Robert Ellis

Pennsylvania

Ranchland's Annual Family Picnic and Square Dance Party whooped it up on July 10 at Tom Hoffman's Ranchland Ballroom, Camp Hill. Games, picnic-ing, round and square dancing provided fun for everyone. On August 14 at the same spot, the 4th Annual Summer Callers' Round-Up (what, no Winter Callers?) gave a lot of callers a chance at the mike and

the dancers a pleasing variety. Vacationing visitors passing through Central Pennsylvania are invited to dance at Ranchland, which is located a half mile from the Turnpike on Rt. 15.

— Tom Hoffman

Mac's Barn at Kulpville keeps up its busy schedule. Bill Castner and Jack Livingston were out-of-area visitors at Mac's mike in July. In August Sam and Betty Evans, round dance team, and Randy Stephens were programmed. On September 15 Al Brundage will conduct a workshop and on September 20, a new beginners' class commences. Lee Helsel will be a guest caller on October 3.

— Mac McKenrick

At a recent meeting of the Ranchland Squares who meet at Ranchland Ballroom a new program, "Fun Time," was introduced. The cake won in the Cake Walk was "wooden"; the Door Prize was a real door; and the folks did a mixer called David Crockett. All the men removed one shoe and put it in a pile. The women then picked up any old shoe and found the owner. This was her partner for the next square dance. This maneuver made for plenty of hilarity and the same type of program will be tried again.

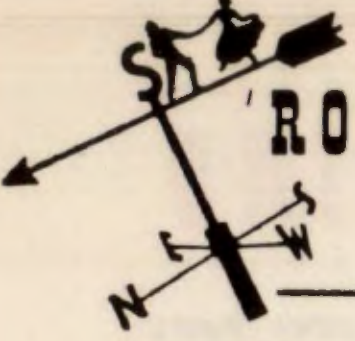
— Miriam Schory

British Columbia, Canada

During 1960's spring season, square dancing with blind people in Victoria was carried on under the tuition and calling of Syd Smethurst of the Wagonwheelers. Syd got the idea after seeing blind people in other activities and started with a small group from the Canadian National Institute for the Blind. These people have been doing round dances for a long time and now they are square dancing, too. Sighted partners have been supplied from the Victoria Tumbleweeds and the calls have been ingeniously altered to suit the situation.

— Hugh R. C. Mooney

Will Deacon of Victoria was written up in the post-office department publication, The



ROUND THE OUTSIDE RING

Postmark, recently. Will's square dance activity was covered, especially his work with children. — *Will Deacon*

Georgia

The Georgia Federation of Square Dancers has changed its name to The Greater Atlanta Federation of Square Dancers. It is continuing to expand and grow. — *John A. Mooney*

Jacob's, a western wear store in Savannah, obligingly put out a schedule of Savannah and vicinity square dances. Twenty dances were listed, including three teen clubs.

A new idea in Augusta is the introduction of Palmetto Promenades at Bon Air Hotel. These are week-end affairs with area callers as staff members. Palmetto Promenaders manage this undertaking from a square dancer's point of view. Promenades were tentatively planned for July 23 and 30, August 18-20, September 16-17. — *Malcolm Dailey*

Missouri

Sedalia will be 100 years old in October and plans are being made to have a 3-day Festival on October 20-22. Jim Brower, Les Gotcher and others will be at the mike, while Jerry and Midge Washburn of Mexico (Missouri) will be in charge of round dancing. Missouri has just formed a new State Federation of Square and Round Dance Clubs and will hold its State Festival in conjunction with the Sedalia Centennial. — *B. Loague*

California

Monette and Emmett Courtney celebrated their Silver Wedding Anniversary on June 19 in the manner most appropriate for square dancers. They gave a square dance party at McDonald's Barn in North Hollywood with their square dance friends present to wish them more silvery dancing years.

In the same vein, there was square dancing to the tune of wedding bells at the Circle-O-Squares on July 21 in the Palm Springs Playhouse. The happy couple taking the vows were Roy Grow and Myrtle Litzenberger. After the ceremony and reception there was dancing to Bertha Haldeman's peppy piano and Osa Mathews' equally peppy calling. Circle-O-Squares dance regularly on Saturdays at the

Playhouse. Officers are the Ken Yearwoods, Len Combs' and Ike Hands. — *Twila Hand*

Waltz-A-Rounds of San Luis Obispo hosted a round dance party in Morro Bay on July 3. The hall, just a short distance from the bay, was beautifully decorated in sea-coast theme. Nearly 30 couples were present to enjoy the round dancing. Francis and Violet Kimble are instructors for the club. — *Chet Scott*

Friday, September 2, has been set aside as Square Dance Day at the California State Fair in Sacramento. A Club Corral Dance featuring four local callers will start promptly at 7:30 P.M. in Governor's Hall. On September 8, at the same starting hour, there will be an outdoor dance on the Plaza in front of the main Counties building. This is to celebrate Western Days and Ray Columbe from National City will be the featured caller. — *W. A. Rogers*

Kansas

Meister's Barn in Topeka has furnished a place to square dance for the local gentry since 1953. Therefore, it was with dismay that the folks heard of its burning down on last April 10. Almost before the ashes were cold, however, there were several offers of help to rebuild. On May 30 the new barn was started and dancers came from 50 miles away to get the project going. The first week ended with a large group coming on Sunday and staying all day, laying 800 cement blocks and finishing the foundation. The day wound up with a weiner roast for the tired dancer-workers. The new barn will be larger than the old, measuring 40' x 70' and is located in a lovely wooded area with a little creek running in back of it. — *John Meister*

Nebraska

The Omaha Area Callers were hosts on June 7 to 200 square dancers, many en route to the Convention at Des Moines. Guests represented California, Arizona, Oregon, Texas, Montana, Florida, Michigan and Indiana, as well as local and out-state Nebraskans. Jim McKinney, Hugh Clark, local callers and many others contributed to make this affair a success.

— *Glenn Lapham*

The Lincoln Folk and Square Dance Council will again sponsor free square dance lessons this fall. Willard Noxon will be in charge of arrangements and the lessons will begin on September 19 at the Antelope Park Pavilion.



ROUND THE OUTSIDE RING

Area square dancers are being urged to recruit as many of their non-square-dancer friends as they can.

On June 14 square dancers in Lincoln were invited to be guests of the Lincoln Junior Chamber of Commerce Jaycees at a barbecue and square dance. Other guests included Jaycees from Riverton, Wyo. The shindig was held at Capital Beach. — *Marie Schafer*

Massachusetts

Last October Gloucester's social events took a new twist when, at the Ward II school, the city's first square dance class was begun. About 80 enthusiastic dancers turned out. Muriel Rogers and Dan Arsenault have been the instructors for this group who, with graduation, took the name Gloucester Skippers. Officers are Dan Arsenault, Muriel Rogers, Mrs. John Bennett and Mrs. Willard Whippen. With Stan Huntly as club caller, workshop sessions are being set up and this fall a new beginners' class will start, to satisfy the demands of the many who have expressed interest in learning. — *Lorraine Muise*

Bay Path Barn in Boylston puts out an interesting brochure to enclose a four-months' dancing schedule. The cover is a wood-cut of the barn with proprietors Chet and Barbara Smith waving, "Halloo." Callers for September are Jim Taylor, Chet, Dick Doyle, Don Heath, Chet, Dick Steele, Bob Brundage, Marie Hawes, Jack Ambrose and yes, Chet, in that chronological order.

Ontario, Canada

The South Western Ontario Square Dance Association is just one year old. It was a dream come true for Kay and Harry Sehl of Kitchener, who pioneered square dancing in the area. Kitchener has been dancing since 1952, now has four very active clubs and sponsors an annual Festival which has drawn as many as 500 dancers. Many clubs have sprung up in adjoining areas. The association comprises 11 clubs with a radius of 85 miles. Officers are Earl Campbell, London; El Haveling, Stratford; Ron Thornton, Woodstock; Bill Blaney, St. Thomas; Marsh Ariss and Bill Little, Kitchener; and Cecil Downham, London.

— *Harry Sehl*

On June 4 Bill Blaney went from London to Collingwood to put the Blue Mountain Promenaders thru their paces. — *Betty Hay*

(Date Book, continued from page 5)

Sept. 4—3rd Ann. Night Owl Dance

St. Jos. Hall, Columbus, Nebr.

Sept. 7-11—3rd Semi-Ann. Fun Fest

Fontana Dam, N.C.

Sept. 8—Western Days Dance at State Fair

Plaza, Fairgrounds, Sacramento, Calif.

Sept. 9-10—Greater N.O. Assn. 3rd Ann. Fest.

Munic. Audit., New Orleans, La.

Sept. 11—First Knothead Eastern Reunion

Concourse Audit., Paramus, N.J.

Sept. 17—Shirts & Skirts Fall Festival

Sioux Falls, So. Dakota

Sept. 18—Houston Square Dance Council

Picnic, Houston, Texas

Sept. 24—4th Ann. All-Iowa Festival

Vets Auditorium, Des Moines, Ia.

Sept. 25—SC Callers' Assn. 3rd S.D. Arama

Sportsmen's Park, Los Angeles, Calif.

Sept. 25—2nd Ann. Valley Steppers Round-Up

St. Philip's Church, Clifton, N. J.

Sept. 28—Skirt & Shirt Guest Caller Dance

Senior High Gym, Canton, Ill.

Sept. 30-Oct. 1—11th Ann. Western Festival

Wyo. Union Ball Room, Laramie, Wyo.

Sept. 30—3rd Ann. Fullerton Festival

Sunny Hills Barn, Fullerton, Calif.

Oct. 1—Indiana State Festival

Mfg. Bldg., Fair Grounds, Indianapolis, Ind.

Oct. 1—Fall Festival

Ft. Brandon Armory, Tuscaloosa, Ala.

Oct. 8—NYC S.D. Callers' Ann. Fall Fest.

Public School #44, New York City

Oct. 15—Copper Cities Festival

Globe High School Gym, Globe, Ariz.

Oct. 16—29 Palmers Benefit Jamboree

Twentynine Palms, Calif.

Oct. 20-22—Sedalia Centennial Dance

Sedalia, Mo.

Oct. 21-23—4th Ann. Hoosier Tri-State Fest.

Evansville, Ind.

Oct. 29—So. Dist. Fall Festival

Civic Audit., Ardmore, Okla.

Nov. 4-6—Fiesta de la Cuadrilla

Balboa Park, San Diego, Calif.



By Terry Golden, Colorado Springs, Colorado

THIS HARD-DRIVING, semi-blues ballad is a perennial favorite. It has just enough of the mixture of myth and truth that makes a good folk legend; and something about the unhesitating readiness of the hero to accept the challenge to battle with the unknown, impersonal, hopelessly superior force that was pitted against him, and his conquest of the machine, albeit Pyrrhic, seems to have become a symbol of Man's greatness and heroism.

Scholars have gone to fantastic lengths to try to track down the background of the song and to establish the facts, but it's as elusive as the will-o'-the-wisp. Just as they think they're getting the true set of facts assembled and in order, the fabric crumbles into confusion. They've traced leads to the Caribbean Islands, to Europe, even to the Orient. They've written long, scholarly, dull theses. And when they got done, there was the whole story — right there in the song!

Adding together the manifold efforts of the scholars, though, a pattern does emerge. In the 1870s the Chesapeake and Ohio Railroad built the Big Bend Tunnel in West Virginia. I think it's still the longest tunnel on the line. Working conditions in the tunnels in those days were ghastly. The death and illness rate was so high that, it's reported, the railroad tried to keep the information from leaking out because they didn't want to spook the workmen they had, and discourage others from coming to work. Men and mules died off with shocking regularity, and the story arose that the corpses were unceremoniously tossed into the fill between the mountains and covered up as quickly as possible.

They had to go through a lot of rock, which meant blasting. That meant "steel driving" — hammering steel drills into the rock to make the holes into which were tamped the dynamite charges to blow the rock apart. They

didn't yet have the modern "jack-hammer" in those days and steel driving was a hand operation requiring two men. The "driver" was the man who swung the hammer. The other man simply sat there and held the bit so that it would be there when the driver went to hit it with his sledge. This latter wretch was called the "shaker," because after each hammer stroke he turned the drill and "shook" it a little to keep working the rock dust out of the hole so the bit wouldn't stick and jam. I judge he must have spent the better part of his working day mostly hoping to heaven that the man with the hammer would go on hitting the bit instead of something else right close by.

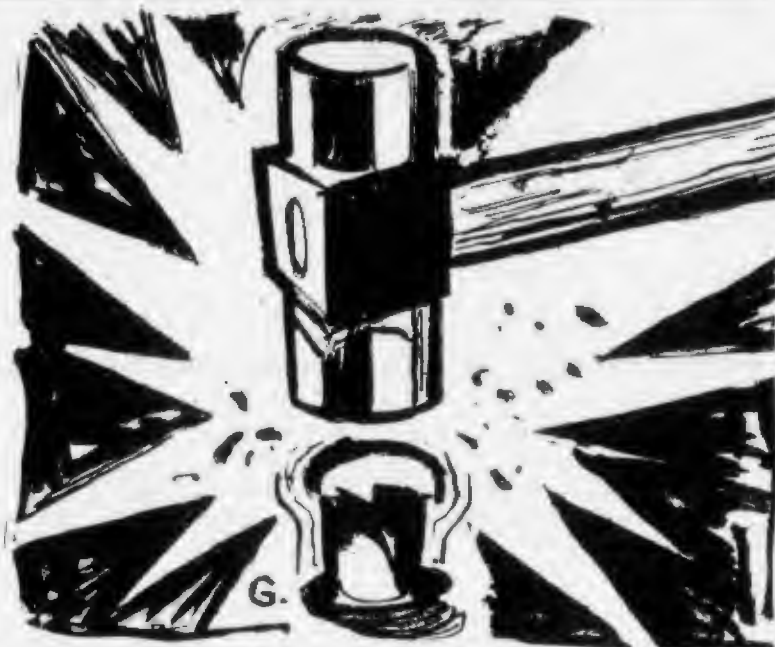
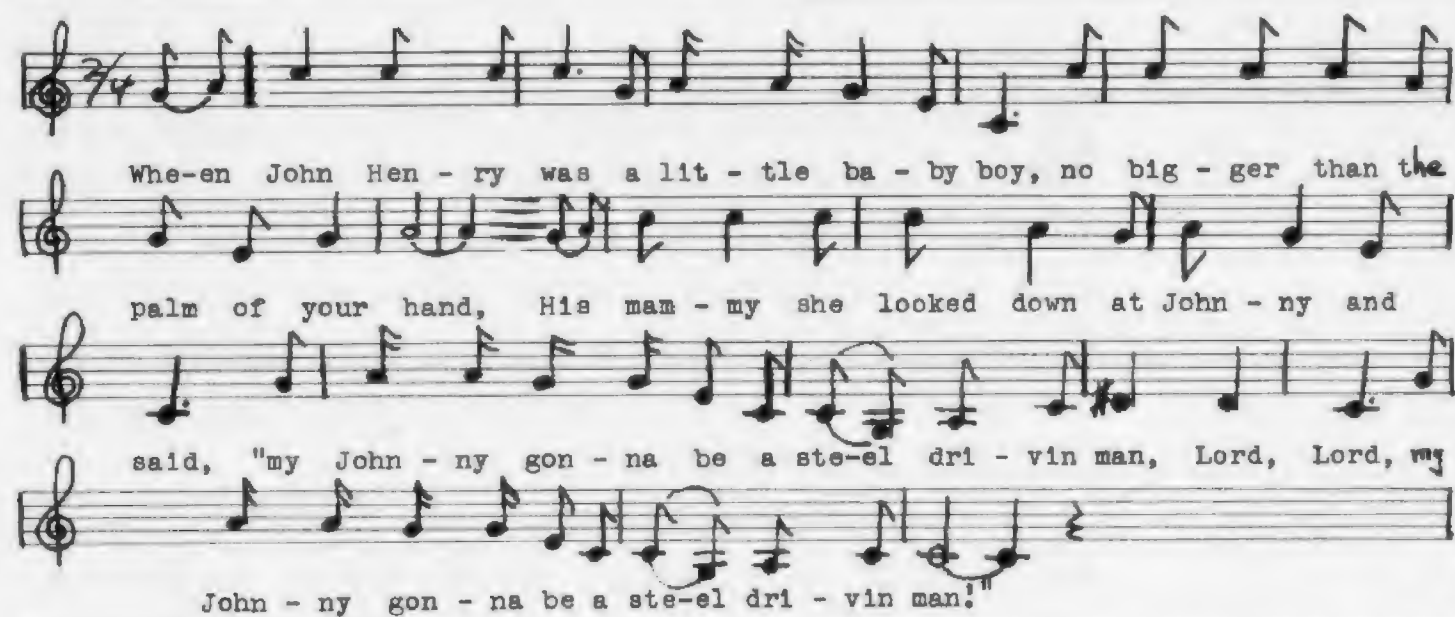
Well, among the infinite variety of machines that were being invented in the last half of the 19th century was the steam-driven drill, or "steam hammer." Apparently the inventors showed up with one at the Big Bend in an effort to sell the railroad on the idea of using it instead of the meat-and-muscle arrangement that had been traditional. The best steel driver on the job, they say, was John Henry. Maybe he resented the encroachment of machines into what he felt to be the province of Man. Maybe he didn't like to see machines replace men and put them out of jobs. Maybe the "Cap'n" ordered him to pace the steam drill. Anyway, a sort of unofficial contest was set up, and John Henry won! He won because the steam hammer jammed and lost time, but still he won! According to the legend, he blew a gasket from the exertion and cashed in his chips then and there. Sounds like a stroke. Some say he survived and was killed later by falling rock. The former is necessary to the making of a folk ballad of heroic stature. You can see that if the song let him live only to have his head bashed by falling rock a month later, the heroism angle is knocked into a cocked hat. No! John Henry's big moment was the moment he beat the steam hammer; and it was fitting that he should die in his moment of triumph, for in that moment of triumph, John Henry symbolizes all of Man. Let him go out in a blaze of glory, not live happily ever after in ignominious decline.

John Henry didn't really win, of course, in the material sense, because the steam drill soon took over, and later still the chattering air-driven "jack-hammer" that so rudely awakens you when there's some street repair going

on outside your window early in the morning. But that isn't the point. It doesn't matter whether or not they beat John Henry and his sledge hammer; what matters is that they didn't, and couldn't, conquer his soul.

Recordings of the songs are too numerous

to mention. To my knowledge there's only one square dance to this tune that has enjoyed any significant currency — Frank Lane's singing call of a few years ago, with recorded music by the Blue Ridge Boys of the Kansas City area. Here is the song for your collection.



JOHN HENRY

When John Henry was a little baby boy
A-settin' on his mammy's knee,
He put out his hand and he took a piece of
steel,
Said, "Steel gonna be the death, Lord, of me,
Lord, Lord,
Steel gonna be the death, Lord, of me!"

When John Henry was a little baby boy
A-settin' on his mammy's knee,
He said, "The Big Bend Tunnel on the
C and O Line
Is gonna be the death, Lord, of me, Lord,
Lord,
Is gonna be the death, Lord, of me!"

John Henry drove steel on the railroad;
Drove steel all over the land;
And everywhere he went you could hear
the people say,
"Now there goes a steel drivin' man, Lord,
Lord!
There goes a steel drivin' man!"

Well, the Cap'n says to John Henry,
"We're gonna bring a steam drill around;
Gonna put that tunnel through the mountain
on time —
Gonna whup that steel on down, Lord, Lord,
Gonna whup that steel on down!"

John Henry says to his Cap'n,
"Well a man ain't nothin' but a man;
And before I'll let that steam drill beat
me down,
I'll die with my hammer in my hand, Lord,
Lord,
I'll die with my hammer in my hand!"

Then John Henry turns to his shaker,
Sayin', "Shaker, why don't you pray?
Cause if'n my hammer miss that little piece
of steel,
Tomorrow be your buryin' day, Lord, Lord,
Tomorrow be your buryin' day!"

The Cap'n says to John Henry,
"I think the mountain's sinkin' in!"
John Henry laughed at his Cap'n and said,
"'Tain't nothin' but my hammer suckin' wind,
Lord, Lord!
'Tain't nothin' but my hammer suckin' wind!"

Well, John Henry beat the steam hammer,
Workin' right by its side;
But he hammered so hard that he bursted
his heart
And he lay down his hammer and he died,
Lord, Lord,
He lay down his hammer and he died!

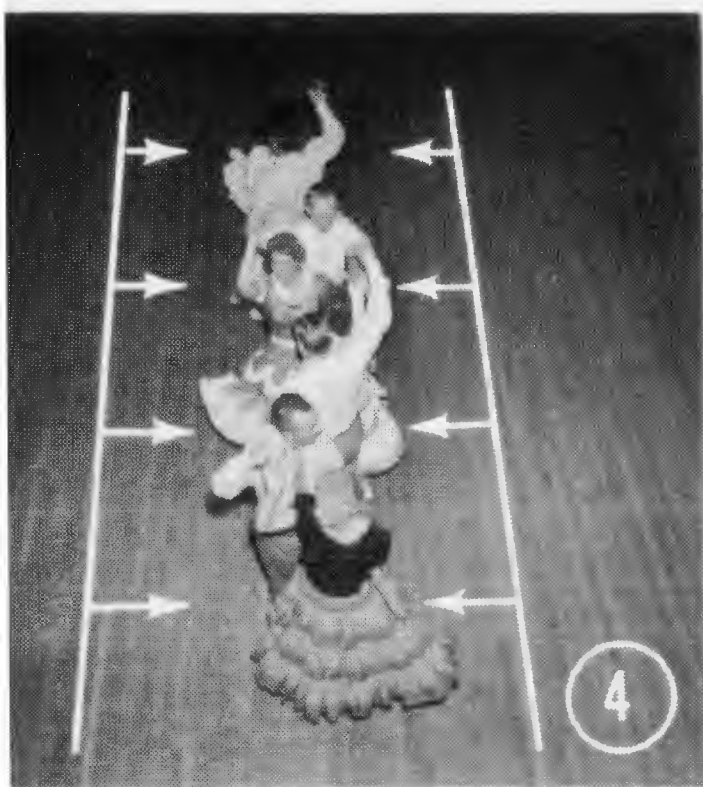
So they took John Henry to the graveyard;
Buried him in the sand;
And every locomotive comes rollin' by says
"There lies a steel drivin' man, Lord, Lord!
There lies a steel drivin' man!"

STYLE SERIES:

SHUFFLE THE DECK

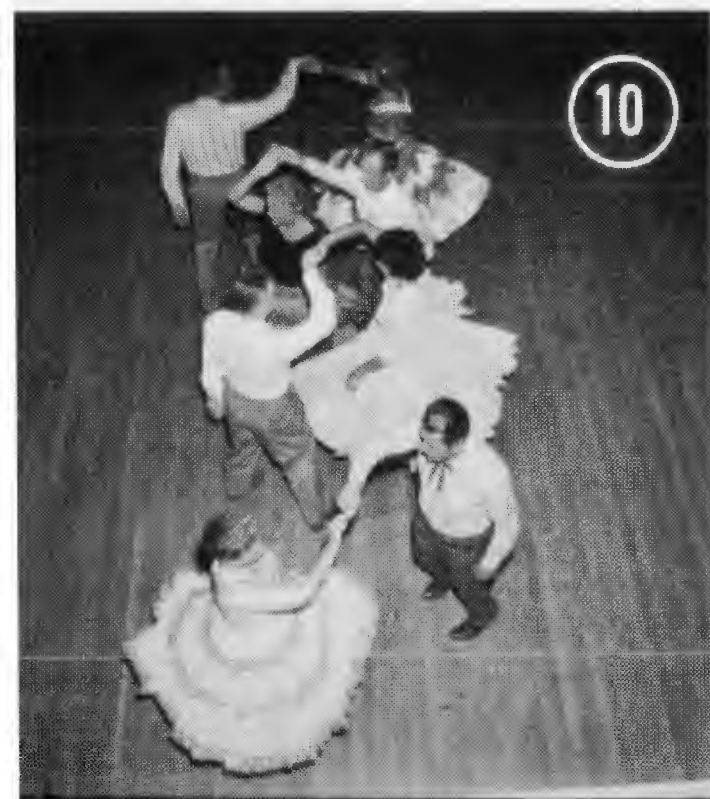
BASIC NUMBER THIRTY, which is recognized by some true oldtimers as a form of the couple sashay found in some of the early contras, is a relatively uncomplicated maneuver. If danced correctly it can be smoothly executed in four beats and is a change of formation, not of direction.

The movement, created by Eddie Gaut of San Diego, California, starts from a line of four (1). On the command to "Shuffle the



sides, go around one to a line of four; heads swing opposite, then face the sides splitting that couple to line up four, etc.), the heads are now standing beside their corners. Boxing the gnat with their opposite (4) they do

a right and left thru (5) so that the men will end with partners on their right. In these lines the couples Shuffle the Deck (6) as described above. Center couples pass thru (7), then split the outside couples (8) to line up





Deck" the couples at the right end of the line will move diagonally ahead and to their left, while the couples at the left end will move slightly back and to their right (2). The movement is complete when the couples are lined

up one behind the other (3).

In a simple application here is a variation of *Smooth Shuffle* written by Don Armstrong. Using any number of methods to get into position (i.e. heads square thru and then split the



four (9). Again giving a right to the opposite to box the gnat (10) followed by a right and left thru (11), the dancers are in lines of four and then after passing thru (12), they Shuffle the Deck (13). The two couples on the outside

of the square do a frontier whirl (California Twirl) (14) and all are then in a position to do an allemande left (15). In the dance illustrated an eight chain thru is usually inserted following the pass thru at figure 7.





YOU HAVE BEEN ASKING FOR SINGING CALLS

HERE IT IS — BRAND NEW

FLIP #H-108 — CECELIA — Caller: Ray Quade



Are you using

FLIP #H-104 — GRAND PROWL — Caller: Horace Hall

HOEDOWNS — OUT OF THIS WORLD

FLIP #H-105 — GOOSE BUMPS — Music by THE TENNESSEANS

FLIP #H-106 — SAUER KRAUT — Music by THE TENNESSEANS

FLIP #H-107 — BUCKS HOEDOWN — Music by THE TENNESSEANS

FLIP #H-102 — SALTY DOG BREAKDOWN — MUSIC by THE VARMINTS

**ASK YOUR RECORD STORE ABOUT
FLIP ROUNDS**

R-502 — BUTTONS AND BOWS . . . BLUE DANCING SHOES

R-503 — SILVER DOLLAR . . . LITTLE GRASS SHACK

R-504 — BELLS OF AVALON . . . TIPTOE THRU THE TULIPS

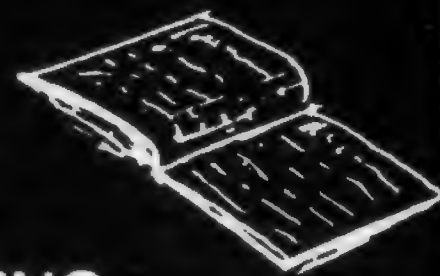


EDWARDS RECORD SERVICE • P. O. BOX 194 • PARK RIDGE, ILLINOIS



Sets in Order

WORKSHOP



FOR LEADERS IN THE FIELD OF SQUARE AND ROUND DANCING

SEPTEMBER, 1960

BEGINNERS ARE FROSTING ON THE CAKE

By Bob Van Antwerp, Long Beach, Calif.

THE FROSTING on our present day square dance cake could very well be called the beginners. Without this frosting something extra special and vital is missing from our movement. We face today a problem which seems to be a major concern of leaders around the country, who ask, "Why are we rushing these people thru their basics?" We who teach beginners know that the people given proper instruction and learning time will be better prepared than those who are offered a "hit and miss" proposition in hope they will stick out the rough parts.

How many lessons are needed before a person is ready to square dance? This question is difficult to answer because it has so many aspects. For example, it will naturally depend on (1) the instructor's teaching ability, (2) the number of lessons offered, (3) the allotted lesson time, (4) the learning ability of the class as a whole and many other factors.

In a survey I made a few years back to learn how many lessons were being offered in a basic course for beginners, I found a wide variance in lesson time in various parts of the country. Many instructors indicated they could teach the dancers all they needed to know in six lessons of an hour a night, while others gave their beginners as many as 52 lessons of three hours a night. This can be explained readily.

Many groups dance once a month, enjoy doing the same dances over and over again and have just as much fun, and maybe more, as the other kind who dance 4 to 5 nights a week and must have more continual instruction to be able to dance the new figures.

The main point is that an instructor should be allowed sufficient time to ground a class thoroughly in the basics without having to

fight off the clubs who want to take them before they are ready. It is true the clubs will make the beginners welcome and promise to help them but many times they forget that these beginners have not been allowed to finish their instruction and expect too much from them. Many dancers have been lost this way and many more will be lost until we wake up to the fact that they should have the prescribed number of basic lessons before they are jolted at a club night or big jamboree.

Many caller-instructors form clubs from their classes and this seems to be very advantageous for both members and caller since it keeps the class intact and makes a continual learning process for both.

Now, what are some of the things we can do to help these beginner dancers continue this wonderful, worthwhile leisure time activity? Maybe some of the instructors will have the opportunity to keep the frosting on the cake thru some of these suggested methods.

1. Above all, let's not rush the basics. Ample time is needed for thorough teaching.
2. No matter what amount of time is allotted for teaching, be sure it is correct and standardized.
3. Associations and clubs could help the beginner-instructor by not allowing beginner dancers to join clubs until they have completed their basic course.
4. Offer them smooth, comfortable dancing habits from the beginning.
5. Offer them, too, the fun that goes hand in hand with square dancing and not all class drudgery.
6. Make them aware of the round dance program and indoctrinate them properly with this in mind.
7. Put sociability and a "koffee-klatch" type of feeling in the class.
8. Assistance by square dance associations in sponsoring Beginner Hoedowns can be

(Continued on next page)

very beneficial if the caller is held down from calling "over the heads" of the newer dancers. These hoedowns can be composed of many different classes.

9. Don't teach the basics thru the continued use of singing calls. There will be a place for these later.
10. Get to know your class members and let them get to know you.
11. Offer them some type of graduation party to show your appreciation for their continued attendance.
12. Never forget what it feels like to be a beginner in this square dance fraternity.
13. Be natural.
14. Don't try to make your first million dollars on your beginners' class.

SHE'S THERE

By Ray Vierra, Concord, Calif.

Head two ladies chain across
All four couples half sashay
Heads go forward like that
Right to the opposite box the gnat
Half square thru and then
Same two split those two
Around one make an eight hand ring
Circle to the left around like that
All four girls go forward and back
Girls cross trail around one
Behind the gents you stand
Forward eight and back with you
All pass thru — all U-turn back
Ladies go forward and back
Now ladies chain across the track
Line of four up and back
Forward again go right, left allemande

DOUBLE DIXIE DIVIDE

By Mel Rich, University City, Mo.

Head gents forward, back you skat
Face your corner, box the gnat
Square your set just like that
Four ladies forward, back with you
Forward again and trail on thru
Around two and line up four
Forward up and back once more
Lines divide for a Dixie chain
On to the next two ladies chain
And turn 'em around
Head gents forward back like that
Lady on the left you box the gnat
Four ladies forward back with you
Forward again and trail on thru
Around two and line up four
Forward up and back once more
Lines divide to a Dixie chain
On to the next two ladies chain
And turn 'em around
Couples one and three a right and left thru
Turn 'em around bend the line and trail on thru
There's old corner left allemande, etc.

BEND AND DEAL

By Dr. Myron Redd, Marceline, Missouri

One and three bow and swing
Side ladies chain across the ring
One and three lead to the right
Circle up four, heads break, line up four
Go forward and back keep in time
Pass thru bend the line
Box the gnat across from you
Face those two go right and left thru
Dive thru and box the gnat
Face the middle right and left thru
Turn on around cross trail across the floor
Around just one line up four
Go forward and back keep in time
Pass thru bend the line
Forward eight and back you reel
Pass thru wheel and deal
Forward eight and back I say
Face your partner and back away
Pass thru turn left go single file
Gents turn around do a Dixie grand
Go right and left and right pull her by
Allemande left

HARD-HEAD

By Willard Orlich, Akron, Ohio

Allemande left your corner maid
Come back one and promenade
Couple number one backtrack and pass thru
Backtrack and follow those two
Couples number one and two wheel around
and circle four
One and two break and line up four
Forward eight and back in time
Pass thru and bend the line
Head couples right and left thru across the town
Side couples square thru four hands round
Head couples half square thru, outside four
separate
Box the gnat and line up four
Those who can right and left thru
Rollaway with a half sashay
Forward eight and back in time
Pass thru and bend the line
Side couples right and left thru across the town
Head couples square thru four hands round
Side couples half square thru, outside four
separate
Box the gnat and line up four
Those who can right and left thru
Rollaway half sashay
Grand right and left you're on your way
Half way round meet your own
Promenade but don't slow down
Couple number one backtrack and pass thru
Backtrack and follow those two
Side (head) two couples wheel around
Cross trail thru to a left allemande

SPECIAL WORKSHOP EDITORS

Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor

PINKURL

By Bob Dennington, San Diego, Calif.

Heads go forward and back with you
Forward again cross trail thru
U turn back, right to opposite, box the gnat
Change girls pass thru
Right and left thru the outside two
Turn 'em, boys, dive thru
Opposite box the gnat
Change girls right and left thru
Turn those girls
Chain 'em too, three-quarters round
Watch it, man, find your corner
Allemande left

TURN BACK ALLEMANDE

By Lefty Davis, South Gate, Calif.

Allemande left, go right and left grand
Corn in the crib, wheat in the sack
Meet your partner, sides keep goin',
heads turn back
For an allemande left and a right and left grand
Corn in the crib, wheat in the sack
Meet your partner, heads keep goin',
sides turn back
For an allemande left and a right and left grand
Corn in the crib, wheat in the sack
Meet your partner, you all turn back
Hand over hand 'til you meet your own
Promenade

SQUARE DUCK

By Fred Applegate, La Mesa, Calif.

First and third go forward and back
Forward again, face your own and box the gnat
Then square thru three-fourths the floor
With the sides one quarter more
Face your own and box the gnat
Square thru the other way back
Three-quarters round is all you do
Centers arch, the ends duck thru
And square thru three-fourths the floor
With the heads one quarter more
Face your own and box the gnat
Square thru the other way back
Three-quarters round, then you do
Centers arch, ends duck thru
And square thru, go round the floor
Count four hands, then a quarter more
Corner's there, left allemande

SQUARE WHIZ

By Marty Winter, Cresskill, New Jersey

Head two couples go forward and back
Pass thru, separate, go round one
Into the middle pass thru, split two
Down the middle Dixie chain, lady go left
Gent go right around one
Into the center and box the gnat
Then square thru four hands round, that's
what you do
Separate, round one, into the middle
Half square thru, separate, go round one
Into the middle, now square thru three-quarters
round
Now look out, man, here comes that corner
Left allemande

PROMENADE BREAK

By Gordon Blaum, Miami, Florida

Head two couples half sashay
Promenade the ring that way
Sides wheel in behind those two
Heads back track and square thru three-quarters
Cross trail thru to a left allemande

QUICK DIXIE DEAL

By Dr. Myron Redd, Marceline, Missouri

One and three bow and swing
Promenade half the outside ring
Go half way round
Right and left thru straight across
Same ladies chain don't get lost
Turn her twice with all your might
Lead on out to the couple on your right
Circle up four, you're doin' fine
Head gents break form two lines
Forward eight and back you reel
Pass thru wheel and deal
Forward eight and back I say
Face your partner back away
Now pass thru turn to your left
Go single file around the land
Gents turn around do a Dixie grand
Go right, left, right, pull 'em by
Allemande left

SINGING CALL

FAIR WEATHER SWEETHEART

By Charlie Tennent, Gardena, Calif.

Record: MacGregor 8655 instrumental; 8665 with
calls by Bob Van Antwerp

INTRODUCTION AND BREAK

Do sa do the corner girl, see-saw partners all
Face the corner, all eight chain . . .
Turn this girl, join your hands, circle to the left
Corners all left allemande, right hand swing
your pet
Pass your corner, find your own, swing this
lady round
Swing your own, then promenade you do
Better make your mind up or some rainy day
You'll wind up with a fair weather sweetheart
too.

FIGURE

Head two couples up and back, now square thru
Four hands round, then pull your partner by
Spilt the sides.
Go round one, make lines of four, go walking
up and back
Inside four, square thru, go walking round the
track
Find the corner, swing this lady round and
round, you do
Promenade this lady home with you . . .
Take her home and balance, please, swing her
now
You'll find that she's a fair weather sweetheart
too

Tag: Oh yeah! Fair weather sweetheart too.

SEQUENCE OF DANCE: Twice for heads, break,
twice for sides.

MORE RHYTHM DANCING

MACK'S ROUND or ROCK 'N TWO STEP

By Manning and Nita Smith, College Station, Tex.

Record: Grenn 14009

Position: Open, inside hands joined

Footwork: Opposite, directions for M

Meas. PART A (Piano)

1-4 **Rock Bk, 2, Step/Close, Step; Walk, 2, Step/Close, Step; Vine, 2, Roll, 2; Bal L,, Bal R,;**

In open pos rock bk on L, fwd on R, do a two-step in LOD L/R, L; walk fwd R, L, do a two-step R/L, R; face partner step to side in LOD on L, cross R behind L, roll L face down LOD, L, R to end facing partner (W roll R face); take BUTTERFLY pos and bal L/R, L in LOD, bal R/L, R in RLOD;

5-8 **Rock Fwd, Bk, Step/Close, Step; Rock Bk, Fwd, Step/Close, Step; Cross, In Place, Step/Step, Step; Cross/Turn, In Place/Turn, Step/Step, Step;**

In butterfly pos M's bk to COH, rock fwd on L, bk on R (W bk on R, fwd on L), do a backward two-step L/R, L; rock bk on R, fwd on L, do a fwd two-step R/L, R; with M's L and W's R hands joined facing RLOD and rock fwd on L, in place on R, face partner as you step L/R, L in place; turning to face LOD in OPEN pos with M's R and W's L hands joined rock fwd in LOD as turn to back-to-back pos; continuing L face turn to rock back on L to face RLOD (release hands), continue L face turn as step R/L, R to end facing LOD;

9-16 Repeat the 8 meas of Part A, ending in semi-closed pos.

PART B (Guitar)

1-4 **Rock Bk, Fwd, Step/Close, Step; Half Pivot, 2, Step/Close, Step; Sidecar Rock, 2, Step/Step, Step; Banjo Rock, 2, Step/Step, Step;**

In semi-closed pos rock bk on L, fwd on R, do a two-step in LOD L/R, L; as W takes short step in LOD M steps across in front of W on R as he begins a R face $\frac{3}{4}$ turn, M completes turn as he steps on L to end facing partner in CLOSED pos with bk to wall (W turns $\frac{1}{4}$ R as she steps on her R) step/close, step; turn to SIDECAR pos rock fwd on L (W bk on R, rock bk on R, turn to BANJO as you step L/R, L in place; in banjo pos rock fwd on R, bk on L, as M does R/L, R in place and turns $\frac{1}{4}$ to face LOD W does a two-step across in front of M to end in SEMI-CLOSED pos both facing LOD (W turns $\frac{3}{4}$ R face);

5-8 **Walk, 2, Step/Close, Step; Half Pivot, 2, Step/Close, Step; Sidecar Rock, 2, Step/Step, Step; Banjo Rock, 2, Step/Step, Step;**

In semi-closed pos walk fwd L, R, do a two-step in LOD, repeat meas. 2; 3; 4;

9-12 **Walk, 2, Face, Step/Step; Roll, 2, 3, Step/Step; Around, 2, 3, 4; Bal L/Step, Step; Bal R/Step, Step;**

In semi-closed pos walk in LOD L, R, L turning on 3rd step to face partner, step R/L in place; swinging joined hands twd RLOD and releasing roll RLOD R, L, R, L/R to end in BUTTERFLY-BANJO pos M's back to COH; walk around each other L, R, L, R, to end in OPEN pos facing LOD; bal away L/R, L, balance together R/L, R to assume SEMI-CLOSED pos ready to repeat meas 9-12.

13-16 Repeat action of Meas 9-12 to end in BUTTERFLY pos M's back to COH.

PART C (Banjo)

1-4 **Rock Fwd, Bk, Step/Close, Step; Rock Bk, Fwd, Step/Close, Step; Rock Fwd, Bk, Step/Close, Step; Rock Bk, Fwd, Step/Close, Step;**

Do steps of meas 5 and 6 of Part A; then repeat them;

5-8 **Pull Around, 2, Step/Close, Step; In Place, 2, Step/Close, Step; Change Sides, 2, 3, 4; Bal Fwd/Step, Step; Face/Step, Step;**

With both hands joined M pulls W across LOD in front of him twd COH stepping L, R, L/R, L as he wheels L face (W circles completely around M); as M completes $\frac{3}{4}$ L face turn W turns L face as she steps L, R to end with both facing RLOD in OPEN pos with M on inside of circle to do step/step, step in place; walking L, R, L, R in RLOD W crosses in front of M to end OPEN pos facing RLOD with M's R and W's L hands joined; bal fwd L/R, L, bal back to face partner R/L, R M's bk to wall;

9-16 Repeat meas 1-8 Part C to end in OPEN pos facing LOD.

PART A (Piano)

1-16 Repeat all of Part A to end in OPEN pos facing LOD.

Ending: Rock, Bk, 2, Vine, 2; Roll, 2, 3, Bow;

Rock bk on L, fwd on R, face partner step side in LOD on L, cross R behind L; swing joined hands fwd and roll down LOD, bow and curtsey.

FUN GIMMICK

SHORTCAKE

By Dot 'n' Date Foster — Decatur, Illinois

Record: "Shortcake" — Grenn #14012

Position: Open, facing LOD

Footwork: Opposite

INTRODUCTION:

4 meas. WAIT 2 meas. APART, TOUCH, —; TOGETHER, TOUCH, —; Step away from partner on outside foot, touch; step together, touch; End in OPEN POSITION facing LOD.

PART "A"

1-2 **Heel, in place, Heel, in place; Heels out, in, out, in;**

Place L heel fwd, then back to place, R

heels fwd, then back to place; with heels together, toes slightly out, keeping weight on balls of ft, move heels out (pigeon toe), then heels back together, then out again, and back together. (Bend knees slightly when heeling out and straighten when bringing heels together. Variation of the "Cat Walk" in Salty Dog Rag).

- 3-4** **Walk, —, 2, —; 3, —, 4, —;**
Walk fwd in LOD four slow steps, using a "toe-heel" on each step for styling.
- 5-8** REPEAT MEAS 1-4. End in BUTTERFLY POSITION M facing wall.
- 9-10** **Side, Close, Side, Touch; Side, Close, Side, Touch;**
Step to side on M's L in LOD, close R to L, step to side on L, touch R to L; Step to side on M's R in RLOD, close L to R, step to side on R, touch L to R;
- 11-12** **Twirl, —, 2, —; 3, —, 4, —;**
As M walks fwd 4 slow steps L-R-L-R, W twirls 2 complete R-face twirls under her & M's L arms, ending in butterfly position. M's back to COH.
- 13-14** **Side, Close, Side, Touch; Side, Close, Side, Touch;**
Repeat action of measures 9-10
- 15-16** **Twirl, —, 2, —; 3, —, 4, —;**
Repeat action of meas 11-12 except W twirls just ONCE, ending facing LOD in open pos., ready to repeat all of PART "A"

PART "B"

- 1-2** **Two Step Fwd; Two-Step Fwd;**
In open position 2 two-steps fwd in LOD, end facing partner.
- 3-4** **Side, —, Touch Back, —; Side, —, Touch Back, —;**
Release inside hands, join M's L & W's R, both step to side in LOD (on M's L & W's R) & turning to face RLOD and swinging joined hands fwd, touch R ft well behind L; Face partner again, changing hands to M's R & W's L, as both step to side in RLOD (on M's R & W's L) and turning to face LOD, touch L behind R. These are slow steps, end in OPEN POSITION.
- 5-6** **Two-Step Fwd; Two-Step Fwd;**
Repeat action of meas 1-2 of PART "B"
- 7-8** **Side, —, Touch Back, —; Side, —, Touch, —;**
Same as meas. 3-4, except do not touch back on meas. 4, but finish facing partner in CLOSED POSITION touch L to R M's back to COH.
- 9-12** **Side, Close, Fwd, —; Side, Close, Back, —; Side, —, Draw, —; Side, —, Draw, —;**
M steps to side on L, close R to L, step fwd on L, hold; Step to side of R, close L to R, step back on R, hold; In closed dance pos. both step in LOD (M on L — W on R) draw R to L (no weight); step to side in RLOD on R, draw L to R. (These are slow steps).

- 13-16** **Side, Close, Fwd, —; Side, Close, Back, —; Side, —, Draw, —; Side, Draw, —;**
Repeat action of meas. 9-12 end in open position ready to REPEAT PART "B" SEQUENCE OF DANCE A A B B A A ENDING

Ending: Do meas. 1 & 2 of PART "A" (Shortcake step) then walk fwd 2 slow steps, turn to face partner on 3rd step, and bow.

NICE PHRASING

CHIMES OF SPRING

By Sally and Gus Pipkin, Kansas City, Missouri

Record: Lloyd Shaw #226-45 "Chimes of Spring"

Position: Open, facing LOD.

Footwork: Opposite, directions for M.

INTRODUCTION: 4 measures. Wait two measures,

then: **Balance Apart; Balance Together;**

Meas.

- 1-4** **Waltz Fwd; Change Sides; Waltz Bwd; Maneuver;**
In open pos, inside hands joined, one fwd waltz (L, R, L); change sides (R, L, R), crossing each other under M's R and W's L hands to end facing RLOD with W on M's R; one bwd waltz in LOD; M turns 1/2 R face to face LOD in BUTTERFLY pos (R, L, R) while W does one more bwd waltz.
- 5-8** **Twinkle Out; Twinkle In; Twinkle Out; Open Out;**
Travelling diagonally twd wall in LOD, step L across in front of R, step to side on R, close L to R (W crosses behind); step R across in front of L, step to side on L, close R to L; repeat the twinkle out; repeat the twinkle in, and, as M twinkles in, W makes a 1/2 R face turn to end in OPEN pos.
- 9-12** REPEAT ACTION OF MEAS 1-4, but W makes a 1/2 L face turn to face partner in CLOSED pos, M's back to LOD on the last measure.
- 13-16** **Waltz R; Waltz; Waltz; Twirl to Open Position;**
Three R face turning waltzes, making 1 1/2 complete revolutions to end with M facing LOD; M does one fwd waltz, while W twirls R face under her R and M's L hands to end in OPEN pos.
- 17-20** **Waltz Fwd; Man Crosses; Wheel, 2, 3; Step, Swing, —;**
Waltz fwd in open pos; M crosses to the outside (R, L, R) while W makes a 1/2 L face spot turn (L, R, L) both end facing RLOD; wheel to face LOD, M moving fwd; step fwd R, swing L, —;
- 21-24** **Solo Turn; 2; Waltz Fwd (Semi-Closed); Step, Touch, —;**
Release handholds and, progressing in LOD, roll away from partners in two solo waltz steps (one complete turn) to end in SEMI-CLOSED pos facing LOD: one fwd waltz in semi-closed pos; step fwd R,

touch L to R, hold, to end in OPEN pos both facing LOD.

- 25-28 Waltz Fwd; Man Crosses; Wheel, 2, 3; Turn, Touch, —;**
Repeat meas 17-19; on last measure turn to face partner and touch, M's back to COH (M makes a $\frac{1}{4}$ R face turn, W L face).

- 29-32 Dip Back, —, —; Waltz R; Waltz; Twirl;**
M dips back on L and holds two counts (W fwd on R); two R face turning waltzes, making $\frac{3}{4}$ of a complete revolution to end with M facing LOD: M waltzes fwd in LOD while W twirls R face under his L and her R to end in OPEN pos.
ROUTINE IS DANCED THREE TIMES. END WITH A TWIRL AND BOW.

PARTY LINE

By Bob Tripp, Los Gatos, California

Number one bow and swing
Go down the middle split the ring
Round one and line up four
Two and four go up and back
Right to the opposite box the gnat
Face those two, right and left thru
Outside two dive thru and split the line
Round one stand six in line
Lonesome two do a half sashay
Split the line while you're that way
Go round three that's what you do
Stand eight in line, we're not thru
Forward eight and back that way
Ends roll in a half sashay
Now you're set, allemande left
Right and left grand go round the set.

LINES DIVIDE

ALASKAN PIKE

By Bob Hayden, Lake Jackson, Texas

Two and four a right and left thru
Turn 'em boys and when you're thru
Number one couple face your corner
Box the gnat and don't step on her
New head couples cross trail thru
It's up the outside around two
Line up four like you always do
Forward eight and back with you
Now just the gents bend the line
Back out two steps that's fine
The four little ladies go forward and back
Pass on thru across the track
Divide the line go single file around
Gents pass thru to a left allemande, etc.

BREAK

By Del Coolman, Flint, Michigan

Bow to your partner, corners all
All four ladies chain across the hall
One and three do a half sashay
Up to the middle and back that way
Up to the middle, box the gnat
Then square thru — right, left, right, left
Right and left thru the outside two
Allemande left . . .

LICKETY SCAT

By Bob McDaniel, Topeka, Kansas

Allemande left go Lickety Scat
Go right and left, a full turn Jack
A right to the next, box the gnat
Girls star left across the town
Turn the opposite right, a full turn around
Then allemande left with your left hand
Partner right go right and left grand.

RUFFLE SHUFFLE

By Dick Matteson, Decatur, Ill.

Head two ladies chain, two by two
Side two just square thru
Four hands around to the outside two
Then — square thru that outside two
All the way around, now
Step forward — shuffle the deck
Lead two, frontier whirl
Half square thru that outside two
Step forward — shuffle the deck
All four frontier whirl
And the middle two, pass thru
Right and left thru that outside two
Dive thru, star right three-quarters round
Five steps, left allemande . . .

DIXIE TREK

By Jim Cyphert, Springfield, Oregon

Side couples bow and swing
Head ladies chain across the ring
Turn the girls as you always do
Now one and three go right and left thru
Full turn face out and promenade left
Half way round like you ought to do
Lead to the right go right and left thru
Now Dixie chain and on you go
Two ladies chain, don't be slow
Turn the girls two by two
Come on back with a right and left thru
Pass thru on to the next and box the gnat
Face new two go right and left thru
Circle up half you're still not thru
Inside arch, dive thru frontier whirl
Allemande left . . .

THIRD KEY

By Bill Hansen, Santa Barbara, Calif.

Head two ladies chain to the left
Head two couples a right and left thru
Turn on around and square thru
Four hands around that's what you do
Circle up four with the outside two
Head gents break and line up four
Forward eight and back once more
Go square thru the opposite two
Three-quarters round then face your own
Two ladies chain and turn 'em around
Go half square thru the opposite two
Bend the line then square thru
Three-quarters round then face your own
Two ladies chain and turn 'em around
Go half square thru the opposite two
Bend the line, go square thru
Three-quarters round then face your own
Allemande left.

CONTRA CORNER

NEEDHAM SPECIAL

By Herbie Gaudreau, Holbrook, Mass.
1, 3, 5, active and crossed over
All forward and back
Swing the left hand lady
Then down the center four in line
Turn as a couple, and come back home
The same two ladies chain, over and back
Then everyone pass thru, turn alone
With the right hand lady (those who can)
promenade home.

DRILLS ON BASIC 17

OUR BASIC DRILLS this month cover the various possibilities for the Square Thru. These have been worked out by Virginia Johnson, San Lorenzo, California, and presented recently by the Callers Workshop of the Dancers' Association of Northern California. The square thru can occur from so many different positions that the number of drills shown here should prove handy.

FROM SQUARE POSITION:

NORMAL POS., LADY ON RIGHT

Two and four right and left thru
One and three square thru
Four hands around is what you do
Right and left thru the outside two
Dive thru, pass thru
Allemande left.

WITH LADY ON LEFT

One and three half sashay
Square thru while you're that way
Four hands round, have a little fun
Split the sides go round one
Box the gnat at the head of the set
Face the middle right and left thru
Then cross trail, left allemande.

WITH ONE COUPLE HALF SASHAYED

Couple #1 a half sashay
Heads go forward and back that way
Then square thru four hands around
Split the sides go round one
Do sa do your own little girl
Step right up and swing and whirl.

FOUR LADIES WORKING; FOUR MEN WORKING

Head two gents and your corner girl
Go up to the middle and back
Star by the right in the middle of town
Back by the left and don't fall down
Take your own with an arm around
Star promenade go round the town
Back right out and make that ring
Circle left like everything
*All four ladies forward and back
Square thru on the inside track

Four hands around as you always do
Then swing old Pop in front of you

*All four men go forward and back
Square thru on the inside track
Four hands around and when you're done
Split the ladies go round one
Star by the right in the middle of set
All the way round and pass your pet
Turn the next, left allemande.

FROM LINES OF FOUR:

NORMAL POS., LADY ON RIGHT

One and three lead to the right
Circle four you're doing fine
Head gents break and form a line
Forward eight and back with you
Square thru with the opposite two
Center four make a right hand star
Others turn right where you are
Back by the left in middle of town
Take your partner arm around
Back right out and make that ring
Circle left that's all you do
Swing that gal that's nearest you.

ONE COUPLE NORMAL, ONE COUPLE HALF SASHAYED

One and three half sashay
Lead to the right, circle four
Ladies break two lines of four
Forward eight and back with you
Square thru the opposite two
Gents star right, not too far
Girls turn around right where you are
Back by the left in middle of town
Take your partner arm around
Back right out and circle eight.

One and three a right and left thru
Finish it off with a half sashay
Two and four lead to the right
Circle four you're doing fine
Gentlemen break and form a line
Forward eight and back with you
Square thru the opposite two
Four hands round that big old track
When you're thru the gents turn back
Two ladies chain on the double track
Turn 'em around and chain 'em back
Turn 'em around and cross trail
Allemande left.

TWO LADIES FACING TWO MEN

Two and four a half sashay
One and three pass thru go round two
Line up four that's what you do
Forward eight and back with you
Square thru with the opposite two
Four hands around just like that
Outside four U turn back
Center four box the gnat
Face the middle right and left thru
Turn on around and cross trail
Allemande left.

FACE THAT GIRL

By Milton Lease, Palm Springs, Calif.
Heads to the center, stand back to back
With the opposite girl, box the gnat
With the girl on your left, box the flea
With the girl on your left, right and left thru
With the girl on your right, box the gnat
With the girl on your right, box the flea
With the facing girl, do a right and left thru
With the opposite girl, left allemande
With your favorite girl, right and left grand.

CROSS-TRAIL BREAK

By Dan Weigle, Shaw Air Force Base, So. Caro.
One and three go forward and back
Two and four go forward and back
One and three a right and left thru
Two and four a right and left thru
One and three a right and left back
Two and four cross trail
Separate, go round two
One and three cross trail
Two and four pass your own
Allemande left

UNPROVEN MATERIAL — USE WITH DISCRETION

The dances in this section will serve as drills for the Wheel and Deal movement described on pages 52 and 53. As in the case of all new movements careful workshopping in groups small enough to study each phase of the proposed new basic will bring to light any flaws or inadequacies in the definition or in the movement itself.

SLIPPERY DEAL

By Del Coolman, Flint, Michigan
Promenade, don't slow down
One and three wheel around, right and left thru
Pass thru, on to the next, right and left thru
Same two ladies chain, circle four
Side gents break, line up four
Forward eight and back you reel
Pass thru, wheel and deal
Double pass thru, front couple left, next right
Pass thru, the one you meet
On to the next right and left thru
Same two ladies chain, circle four
Side gents break, line up four
Forward eight and back you reel
Pass thru, wheel and deal
Double pass thru, front couple left, next right
Pass thru, the one you meet
On to the next right and left thru
Cross trail thru, allemande left.

WHEEL AND DEAL PRACTICE DRILLS

By Willard Orlich, Akron, Ohio
First and third right and left thru
Rollaway with a half sashay
Pass thru while you're that way
Turn left single file
Lady around two, gent around one, line up four
Forward eight and back you reel
Pass thru, wheel and deal
Dixie chain on a double track
Lady go left, gent go right
Left allemande

First and third go forward and back
Cross trail thru, U turn back
Face your corner, box the gnat
Swing and whirl this corner girl
Head gents, new girl, square thru go round
the world
Four hands round, split those two, around one
Box the gnat with the one you meet
Back away to lines of four
Forward and back on toe and heel
Pass thru, wheel and deal
Dixie chain on a double track
Lady go left, gent go right, allemande left

Head two couples swing and sway
Side ladies chain across the way
Heads go right and circle four
Head gent break and line up four
Forward eight and back you peel
Pass thru, wheel 'n' deal
Inside two square thru three-quarters
Don't stand, corners all left allemande

WHEEL AND PIVOT

By Willard Orlich, Akron, Ohio
Head two couples right and left thru
New number one stand back to back
With your corner box the gnat
New heads cross trail thru
Separate, go around two
Four in line go up and back
Pass thru, wheel 'n' deal
Center two square thru three-quarters
With the outside, left square thru
three-quarters around
U turn back, eight chain thru (patter)
When you're thru, face partner and circle up
eight
Reverse back single file
Gents pivot, Dixie style
Right, left, right, left allemande

FAST DEAL

By Willard Orlich, Akron, Ohio
Heads to the right and circle four
Head gent break and line up four
Forward eight and back you reel
Pass thru, wheel 'n' deal
Double pass thru, keep in time
Face partner, bend the line
Forward eight and back you reel
Pass thru, wheel 'n' deal
Double pass thru, keep in time
Face partner, bend the line
Forward eight and back you reel
Pass thru, wheel 'n' deal
Double pass thru, keep in time
Face partner, bend the line, left allemande



SQUARE DANCE HITS FOR THE NEW SEASON

**“DON’T FENCE ME IN”
“PROMENADE OF PRETTY GIRLS”**

GR 12025 with calls by Ronny Schneider

GR 12026 instrumental

HOEDOWNS WITH A NEW SOUND

“BLUE HILL TUNNEL” and MERLE’S GALLOP”

GR 12028 instrumental

WORKSHOP FUN AND CHALLENGE

**“STAR THRU WORKSHOP”
“WHEEL AND DEAL WORKSHOP”**

GR 12027 with calls by Ronny Schneider

Spinning Your Way:

WATCH THIS SPACE NEXT MONTH!



Manufactured by **GRENN, INC.** Box 16, Bath, Ohio

LATEST RELEASES ON THESE OUTSTANDING LABELS

BLUE STAR

1554—STEP 'N FETCH IT, Key A
BUCK AND DOE RUN, Key G
1555—SWINGING WITH YOU—Caller
Marshall Flippo, flip inst.,
Key D

1556—OCARINA/HEARTACHES,
rounds
1557—SOMEBODY ELSE'S DATE —
Caller Marshall Flippo, flip
inst., Key F

BOGAN

1122—SAGEBRUSH, Key A flat
BIG SANDY, Key F, hoedowns

We carry all square and round dance labels — Write us if your dealer cannot supply you

MERRBACH RECORD SERVICE, 323 W. 14th St., Houston, Tex.

SWINGING SQUARE

2311—LONG, LONG AGO — Flip
Caller, Les DeWitt

BENZ

1205—BRAND NEW CLEMENTINE — Flip
Caller, Dick Matteson

1206—SMILES — Flip
Caller, Ben Baldwin, Jr.

FROM THE PRESS

When Governor Robert E. Smylie, of Idaho, proclaimed a Square Dance Week in the state, he wrote, "Square dancing not only affords recreation and relaxation but cultural development as well." You other 49 governors, please note.

Those folks of the Lincoln (Nebraska) Folk and Square Dance Council are smart citizens. They wrote a letter, which was printed, to the Lincoln Star newspaper which said, in part, "The Council wishes to thank The Star for

helping us bring before the public our square dance activities including the regular announcement of our recently completed square dance lessons"...No editor is impervious to a "Thank You," and this is a nice acknowledgement.

EYE CATCHING CLUB NAMES

The Little Rockers dance at the (of course) Littlerock Grange Hall at Olympia, Wash. In Madison, Wisc., the Boots and Slip-ers hold forth.

JUST FOR FUN!

Order a *Bettina* Dress

"WITH ALL THE TRIMMINGS"
You'll Be Glad You Did

Your copy of our "Portable Showroom"
with illustrations, guarantees and
prices will be promptly sent
upon request without
any charge.

BILL BETTINA

2110 N.W. Miami Court, Miami 37, Florida

Inquiries also invited from rated stores



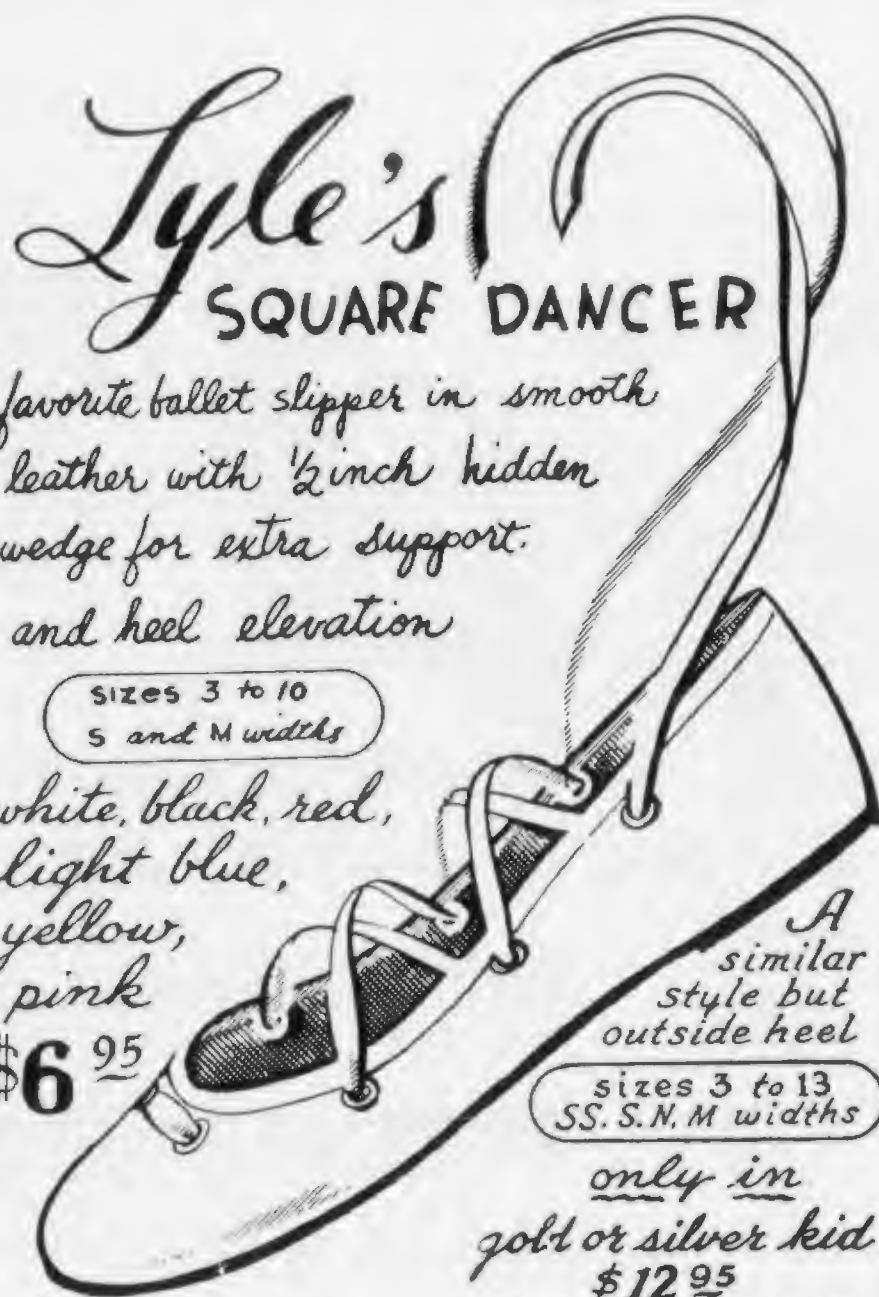


DRESS for the DANCE

LET YOUR SQUARE
DANCE CLOTHIER
HELP YOU

*Sets in Order magazines may
be purchased at these stores

- *NICK'S WESTERN SHOP
245 E. Market St., Kingsport, Tenn.
- *MAYFAIR RIDING AND SPORTS SHOP
372 N. Rodeo Dr., Beverly Hills, Calif.
- *COUNT'S WESTERN STORE
4903 Wisconsin Avenue, Washington, D. C.
- *MAX ENGLE'S S. D. & WESTERN SHOP
3701 West 10th St., Indianapolis, Indiana
- *MIKE MICHELE'S WESTERN STORE
4133 North 7th Street, Phoenix, Arizona
- *VERNIE'S DRESS SHOP
1010 Westlake Ave., N, Seattle 9, Wash.
- *KAY WILSON
5022 Nokomis Ave., Minneapolis 17, Minn.
- *DIXON'S WESTERN WEAR
110 N. Washington St., Falls Church, Virginia
- *WAGON WHEEL WESTERN WEAR
20445 Mack Ave., Grosse Pointe Woods, Mich.



*favorite ballet slipper in smooth
leather with 1/2 inch hidden
wedge for extra support
and heel elevation*

SIZES 3 to 10
S and M widths

*white, black, red,
light blue,
yellow,
pink*

\$6⁹⁵

*A
similar
style but
outside heel*

SIZES 3 to 13
SS, S, N, M widths

*only in
gold or silver kid
\$12⁹⁵*

sizes over 10 - \$2.00 extra

*mail orders, add 50¢ for packing & shipping
- Kansas customers, add 2 1/2% sales tax*

LYLE'S SQUARE DANCER, 716 Kansas Ave., Topeka, Kan.

VOX SALTATOR

"How often should
a person square dance?"



Fred Schoepske, Packing Co.
Waterloo, Iowa

*I think about once a week is
fine. If you dance every night
you could get tired of it. One
should belong to at least two
clubs.*

Kathy Higgins, Nurse
Beloit, Wisconsin

*Two nights a week is about the most we
can take. Last year our club danced at a
school right across the street from home and
that was a pretty ideal situation. We were
officers and learned that square dancing
has additional benefits when you really
participate in club activities.*



Pete Dunlap, Farmer
Sigourney, Iowa

*Dancing every other week is
just about my quota. I've been at
it for a year now and just re-
cently attended my first square
dance convention. Hope I'm able
to attend more of them in the
future.*

Curley Le Fevre
Shreveport, Louisiana

*I've been dancing four and a half years,
attended three of the National Square
Dance Conventions and I'm 76 years old.
Dancing seven nights a week is just about
right for me. I watched some kids square
dancing at a Recreation Center for three
weeks and then I joined the group. Sure
glad I did!*



Barbara Wooner, Housewife
Rochester, Minnesota

*My husband's a caller so I
don't get to dance as much as
I'd like. I'd dance every day if
I had a partner. All of my chil-
dren dance and I've been danc-
ing for nine years. So many peo-
ple we've met are now our good
friends.*

Rex Du San, Railroad Conductor
San Bernardino, California

*I used to watch my folks square dance
when I was a kid, then I started for real
in 1948. I've been to all but one of the
Conventions and feel that I should dance
about three times a week. Square dancing
has made friends for us all over the country.*



Dorothy Pickett, Secretary
Brownsburg, Indiana

*My husband is a caller and
we've been dancing seven years.
I feel that at least two or three
times a week is about right for
the average dancer.*

DANCE AT THE SUNNY HILLS BARN

Saturday
Night
Schedule



Sept. 3—Joel Pepper
Sept. 10—Guest Caller
Sept. 17—Bill Saunders
Sept. 24—Glen Story

ANOTHER GREAT ALBUM

STARRING

JOEL PEPPER in
"SATURDAY NIGHT
AT SUNNY HILLS"

L.P. 1004 at your dealer's now



SUNNY HILLS RECORDS

1600 SUNNY CREST • FULLERTON, CALIFORNIA

OVERSEAS DATELINE

Wiesbaden, Germany . . . During the German American Friendship week a newly formed Children's Group named the Wiesbaden Square Timers, whose caller-teacher is Mac McGuire, will take part in exhibitions to be held in conjunction with AYA activities.

Sid Lane, caller for the Rhine Main Ruffles and Shuffles, has a class of teen agers learning to square dance at the Rhine Main AYA.

Edythe (Sherry) Sheridan recently sponsored a Childrens' Roundup at Kaiserslautern

with the Hanau Twirlers, Hanau Tiny Tots and other children's groups attending. Bob Jergins and Earnie Shrader call for these young folks.

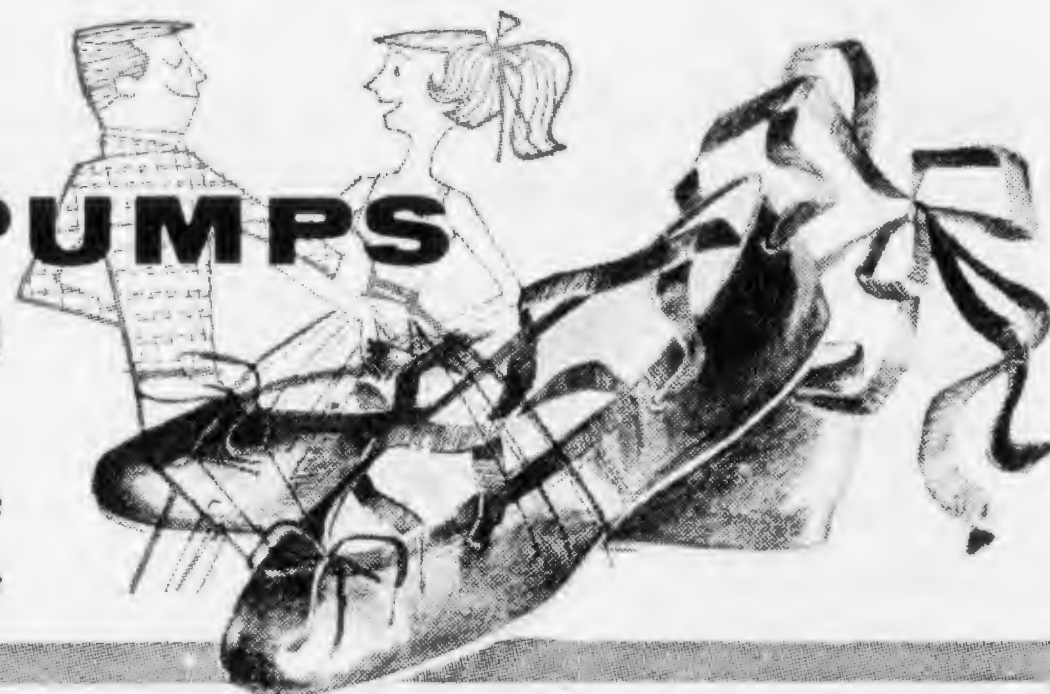
Harry Charters, who calls along with Tex Hencerling for the Hahn Hicks and Chicks has started a class at Bitburg.

The new club president for those busy-bee Wiesbaden Kuntry Kuzins is Cliff Harmer, whose daughter Pat is learning to be a caller. Serving with Harmer are Wayne Pickett, Pat Harmer (the same one) and Pauline Bowling.

The New PROMENADE PUMPS

These soft leather pumps have been created especially for Square Dancing.

Built-in-Wedge / Lightweight / Soft Sole
Glove Leather / Longer Lasting / Flexible



A BALLET TYPE SQUARE DANCE SLIPPER

The new promenade pumps are comfortable for a long night of dancing. They are available with drawstring or elastic around the top. When ordering by mail, please send an outline of your foot, and state whether this was drawn while standing or sitting. Specify color and type of top binding. Enclose check or money order, no COD's; plus 35 cents for postage and handling. Michigan residents, add 3% sales tax.

Wholesale prices to authorized dealers.

Hinote Theatrical Shoe Company
3261 Flushing Road
Flint 4, Michigan

\$6.95 Black, White,
Red, Blue, Pink, etc.

\$9.95 Gold or Silver

Sizes: 3 to 10

Width: AAAA to D

The CALLER OF THE MONTH



Bud Grass — Ukiah, Calif.

CERTAINLY ONE of the most modest callers in the activity, Bud Grass, who lives in the lovely redwood area of Northern California, goes quietly about his calling, bringing more and more people into what he finds the "best recreation for anyone."

He and Jean, his wife, joined a beginners' class in Cottage Grove, Oregon, back in the fall of 1954. When they moved to Cloverdale, Calif., shortly thereafter, they sought out the square dance group there almost before they had the rugs down and curtains up. This thing had "got thru" to them.

About 3½ years ago, Bud began calling for a few private groups and, after gaining a little confidence, started a club of his own at Booneville. He ran beginners' and intermediate classes in his new home town, thus indulging his own gratification in helping others to learn to square dance.

Last October another move to Ukiah led Bud to start a club and classes there, also. He was Vice President of the Redwood Empire Callers' Association last year.

Jean and Bud teach the latest round dances to their square dancers, as well as trying to keep them up with the best of the latest square

RECORD DEALERS!

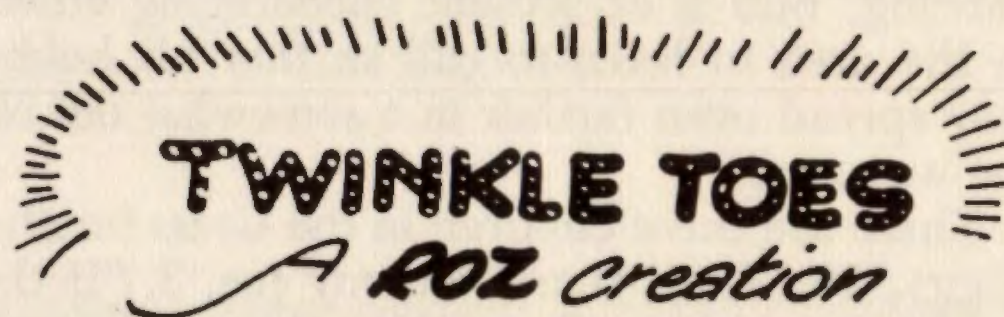
Your most centrally located source of supply for better service on all square & round dance records, books, and supplies

All sales of records are 100% guaranteed

You can depend on us for fast, accurate service.

WEBSTER RECORD DISTRIBUTORS

124 W. Lockwood, Webster Groves 19, Mo.



• Soft Ballet Leather

• Elasticized Top

7 Colors: 5.50*

black, yellow,
light blue, white,
pink, red,
turquoise.

Full Sole—

¼" foam rubber concealed heel—jeweled, gold corded
Sizes 4-10—narrow or medium widths.

DEALERSHIPS AVAILABLE!

*Plus 25c for parcel post.

In Ohio add 3% sales tax.



7.50*

24K Gold
or silver
kidskin.
Jeweled
toes

Roz Western Wear

1855 OAKLAND PARK

COLUMBUS, OHIO

FREE

CATALOG NO. 1



Send for new **MASTER RECORD SERVICE** CATALOG — Square & Round Dance records classified alphabetically, albums, books, stationery, P.A. Systems, dancing shoes, plus many other hard to get items.

WE GUARANTEE SATISFACTION

4133 N. 7th Street, Phoenix, Arizona

FREE

CATALOG NO. 2

Send for new **MIKE'S WESTERN STORE** CATALOG — Nationally advertised brands at Low Prices. Square dance and western clothes, jewelry, boots, dresses, ties, concho belts, also many new original items.

Free Record Bonus Offer

Home of Mike Michele's Square Dance Barn



WANTED — SQUARE DANCERS!

100 Year Celebration — Sedalia, Missouri

3 Day Square and Round Dance Festival

Featuring: Les Gotcher — Jim Brower — State Callers

October 20-21-22

REWARD

LOTS OF FUN



dancing. Bud is at present encouraging others in the area to learn to call so that his hobby may spread even farther in a somewhat out-of-the-way spot.

There are three children in the Grass family: Peggy, 10; Tony, 6 and Sammy Joe, 3. "If the boys want to be callers when they grow up," says Bud, "I couldn't wish a better or more satisfying hobby for them to have."

FIRST INTERNATIONAL CONVENTION

The First International Square Dance Con-

vention is now a successful affair of the past. It was held in Estevan, Sask., Canada, on June 10-11. The Convention started with a Howdy Dance on Thursday evening, MC'd by Bill Grimson, caller for the Estevan Club. On Friday and Saturday there was dancing from 10 A.M. until 1 P.M., 2 P.M. until 5 P.M., 7 P.M. until 11 P.M. Two halls were in operation; one for squares, the other for rounds. There was a change of program every hour. On Friday evening a special event was the Canadian Capers, an entertainment which lasted an hour. On Saturday the American Promenade took



DANCE CLUB NAME SLOT BADGES

Made of light weight, clear plastic, with pictures of dancers or club symbols in colors.

This badge can be supplied to a member immediately simply by typing, printing or writing his name on the blank slot insert card and slipping it into the patented

← NEW larger slot for wearer's name.

slot.

All fitted with jeweler's safety clasp pins.

ENGRAVED BADGES FOR PERSONAL OR CLUB USE

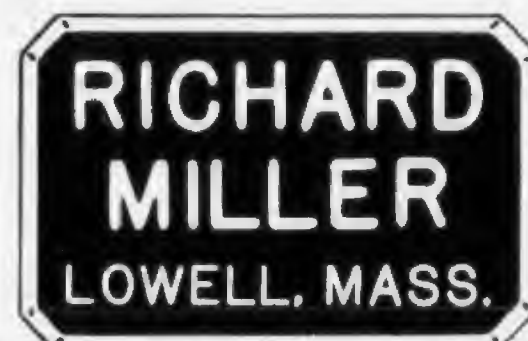
Engraved badges have white letters on black or colored plastic.

Badges for officers, callers, callers' wives, etc., plus a large selection of comical "GOOFIES"

(All badges illustrated in reduced size.)

Write us for full details and prices.

• WESTERN PLASTIC PRODUCTS •
1703 MAGNOLIA AVE., LONG BEACH 13, CALIF.



Name and Town or Club
65c ea.



Name only
60c ea.

Introducing . . .

The NEW BOGEN VP-20

20 Watt, Portable, Transcription Player . . . and our

\$20.00 DEPOSIT PLAN . . . *plus*

***BONUS OFFER**

INTRODUCTORY PRICE: \$138.15

(List: \$184.50)

BONUS OFFER: VP-20

2 Diamond Styli (\$25.00)

1 Microphone (\$50.00)

*"studio quality
dynamic microphone"*

ONLY

\$168.00

**FOR THE
COMPLETE OUTFIT!**

F.O.B.

Newark, N.J.

**The most versatile
portable available . . .**

- 20 watt output
- 29 thru 86 RPM
- G.E. cartridge
- 2 mike jacks
- Radio and tape jacks
- Special Feature — Monitor Output

(plus many more new features)

*NOTE: We realize that at this time of year, most people can't afford the full amount now—but no need to miss out on the introductory offer! A \$20.00 deposit will reserve a VP-20 for you until December 1st, at this special price and including the bonuses above! The deadline for the deposit is SEPTEMBER 30th, so don't delay, send yours today or write for complete details on the DEPOSIT PLAN! (VP-20 specification sheets upon request).

DANCE RECORD CENTER

1159 Broad Street, Newark 2, New Jersey





BACHELORS 'N' BACHELORETTE INTERNATIONAL, INC.

is a Square & Round Dance Club
for SINGLE ADULTS—Attend Alone
Non-profit—endorsed by Civic or-
ganizations. Each CHAPTER spon-
sors Beginners Classes and other

wholesome recreations. Married couples always wel-
come too! For information to start new Chapter or
to Dance, write:

BACHELORS 'N' BACHELORETTE INTERNATIONAL, INC.
150 South Avenue 55, Los Angeles 42, California
or Telephone CLinton 7-0535

over in the same spot. Chairman Earle Park of
the whole shebang announces that next year's
International Convention will be held at Bis-
mark, North Dakota and furthermore, that the
first 75 Canadian couples to register will re-
ceive their rooms free!

ROUND DANCE SURVEY

The Sets in Order Round Dance Poll, taken
to tab "up-and-coming" round dances, indi-
cates at this point that Nellie is the leading
contender at square dance level, followed by

ANOTHER ORIGINAL BY MIKE MICHELE



#565

JUST A GADABOUT

You will find this dance smooth as silk!!
TRY IT!!

Called by Mike Michele, flip instrumental by
your favorite "Four Notes" — 45 RPM only.

WESTERN JUBILEE RECORDS
4133 North 7th • Phoenix, Arizona

Hindustan, Shortcake and Waltz Duet in that
order. For round dancers, the prime prospect
is Mack's Round, followed by Rainier Waltz
and Silk and Satin. Silk and Satin, by the way,
also received quite a few votes at square dance
level.

Some dances of the month in various areas
included Nellie for square dancers, Pogo for
round dancers, chosen by the Round Dance
Teachers' Association of Southern California
in July. Oregon Federation chose When My
Baby Smiles at Me in the same month.

CALLERS • TEACHERS • SQUARE DANCERS • ROUND DANCERS



Take the guesswork out of buying records

— Subscribe to SQUARE DANCE REPORT

Each month, SQUARE DANCE REPORT
analyzes current square & round dance records.
It contains technical articles on calling & teach-
ing, workshop proved square dance calls, breaks
and fillers. Complete instructions are printed on
records covered. FREE Voice Test and Music
Reference Record given with each subscription.

If you have not seen a copy of the new
publication, write for a sample plus the
explanation of how to use the REPORT
and how to obtain records easily and
inexpensively . . .



★ THERE ARE SEVERAL WAYS TO SUBSCRIBE. WRITE FOR INFORMATION TO:

Callers' Supply Company

P. O. BOX 48547, LOS ANGELES 48, CALIFORNIA • OL 2-0634



Photo by W. J. Kolcz

Ivan and Aileen Pierson — Seattle, Wash.

IVAN AND AILEEN PIERSON bring a smooth and smiling dignity to the field of round dancing in their native habitat, the State of Washington.

Their introduction to square dancing was in a cold hall in the winter of 1950. Even a "charley horse" for Eileen afterward failed to quell their enthusiasm for this new recreation find and they have not stopped dancing since.

Actually, the Piersons are a dancing family. Their married daughter is a teacher and choreographer in Florida — and she square dances, too.

Friends in their club asked the Piersons to teach rounds and Ivan, an electrical engineer with a background of teaching in public school and the military service, accepted the challenge. Since 1953 he and Aileen have had two learners' and intermediate classes each year. Also, they hold a one-day Roundance Preview early every fall, where dancers and teachers from the Northwest come to see, learn and dance some of the many rounds recently introduced.

The Piersons are members of Puget Sound Callers' and Teachers' Assn. and instruct the Merry-Go-Rounders, a round dance club. For three years they have been members of the Puget Sound Council's Standardization Com-



***Yuletide* INSTITUTE**
of Squares and Rounds
Near Wagoner, Oklahoma
Dec. 26-31, 1960

Ray Smith

5 big days with none other than Ray Smith of Dallas, Butch Nelson of El Paso, Roger and Jean Knapp of Corpus Christi, and Kirby Todd of Folk Valley, Illinois.

**DESIGNED FOR THOSE DANCERS
UNABLE TO ATTEND A SUMMER CAMP**
WRITE — Yuletide INSTITUTE
1509 West Page Street, Dallas 8, Texas

AUTHORIZED OFFICIAL KNOTHEAD REPRESENTATIVES

ALA. C. G. Burdette Jr. 1030 Homarda Dr., Anniston
ALASKA Ed Adams 414—4th Ave., Anchorage
ARIZ. Mike Michele 4133 North 7th St., Phoenix
CAL. Ed Ferrario 2234½ Santa Clara Ave., Alameda
COLO. John Smith 3111-4th St., Boulder
CONN. Bob Merunka 71 South Street, Cromwell
DEL. Ken Lambert 210 Old Shawnee Rd., Milford
GEORGIA Billy Trunkay 5320 Riverview Rd., Atlanta 5
ILLINOIS John Hendron 310 Cook Blvd., Bradley
IND. Jack Livingston 5112 W. 12th St., Speedway
IOWA H. C. O'Brien, YMCA, Dubuque
KANSAS Ed Weddle 216 N. 12th, Salina
KY. Ray Bohn 4611 Dover Rd., Louisville 16
LA. Louise Quine 4782 Lanier Dr., Baton Rouge
MAINE Vin Conners, Bucksport
MD. & D.C. Paul Hartman 3603 Weller Rd., Wheaton, Md.
MASS. Edith Murphy, Square Acres, Bridgewater
MICH. "Dub" Perry 3059 W. Dartmouth, Flint
MINN. Loraine Viken, 5201 Duncraig Rd., Minneapolis 24
MISSISSIPPI Melvin Holly, 2940 Greenview Dr., Jackson
MISSOURI Jerry Washburn 302 Woodlawn, Mexico
NEBR. Milo Stites 1120 W. 4th St., Grand Island
NEVADA Earl Long, 1222 So. 8th Pl., Las Vegas
N. J. Marty Winter 22 Waverly Place, Cresskill
N. M. Dan E. Jamieson 2503 Cochiti, Farmington
N. Y. Chip Hendrickson 2962 Deen St., Oceanside
N. C. Dennis Ledbetter P. O. Box 3, Edneyville
OHIO YMCA Spring & West, Lima
OKLA. Bill Pappan 107 Maple Lane, Norman
OREGON Art Gibbs, 730 NW 21st, Portland 9
PENN. Tom Hoffman, Ranchland Ballroom, Camp Hill
R. I. Jack Ambrose 197 Harvard St., Cranston 10
SO. DAK. Harold Kemmis, 1601 East 25th, Sioux Falls
TENN. Nadine Higgins 471 Marianna St., Memphis
TEX. Rayna Sarran, 200 Hot Wells Blvd., San Antonio 10
UTAH Milton DeGering 1526 Garfield, Salt Lake City 5
VA. Hillbilly Ruby 5424 Douglas St., Norfolk 9
WASH. Aqua Barn, 960 Westlake, N., Seattle 9
W. VA. James F. Minx 1702 Forest Hills Dr., RD#1,
Parkersburg
ALTA. Mabel Lindsay 12203—124th St., Edmonton
B.C. Pete Prentice, 455 W. Broadway, Vancouver
ONT. Jack Batza P.O. Box 901 Sta. B, Ottawa
AUSTRALIA M. Kidd 8 Malvern Ave., Manly, New S. Wales
ENGLAND Peter King 62 School Rd., Ashford, Middlesex
JAPAN Col. A. C. Thompson, 2994A, Hq. 41st Air Div.,
Box 78, APO 994, San Francisco, Calif.

®KNOTHEAD information can be obtained from:

WASHINGTON KNOTHEADS
c/o Ray Lang, P.O. Box 245
GIG HARBOR, WASHINGTON

SQUARE DANCE CALLER-TEACHER MANUAL

by JACK MANN

Among other features are the following:

- ★ **71 SQUARE DANCES** — for the patter repertoire.
- ★ **134 EXERCISES** — for calling at class nights for beginners — Recognizing that it is far from sufficient to teach only the names and definitions of basics, these dance exercises are arranged in logical order for a 15 week course. Corresponding to each basic are approximately 3 to 4 dances, each illustrating a different aspect in which that basic may occur.
- ★ **PLASTIC BINDING** for eye comfort — the pages "lie flat."

(No billing) Send \$2.00, which includes tax and postage, to
JACK MANN, 540 Alcatraz Ave., Oakland 9, California

mittee, the past year as chairmen. This committee picks the round dance of the month for the area. Ivan and Aileen have attended four Asilomar sessions.

Firm believers in the "two and two" programming of squares and rounds, Ivan and Aileen credit Washington's reputation as a round dance state at least in part to this area practice. Like so many teachers they feel that a thorough training in the basics with a bit of styling added is the secret to ease of learning and lasting enjoyment of the rounds.

DETROIT CONVENTION REPORT

It was more than two years ago that, in the hope that the National Convention might be awarded to them, Detroiters and other Michigan square dancers formed the Michigan Council of Square and Round Dance Clubs. The express purpose was to organize the machinery required to host a National Convention properly and effectively.

Under the leadership of Harold and Lota Erickson, General Chairmen for the 10th National Convention, the Council has set up 19

KEEP YOUR DATES IN ORDER! Be prepared for 1961!



Callers and square dancers everywhere like these handy calendars.

2 Calendars for \$1.00

(MINIMUM ORDER)
LIMITED SUPPLY — POSTAGE PAID
Californians: Add 4% Sales Tax

This square dance calendar is just what YOU need to help keep your dates for next year in order. There is room around each date for you to fill in your calling and dancing engagements. Each month is on an 11" x 9" sheet of stiff paper and the important holidays of the year are shown.

Order from your dealer, or

Sets in Order

462 N. Robertson Blvd., Los Angeles 48, California



HYER Dance-a-Way

SQUARE DANCE SHOES

...to set your feet a-dancing!

Built on special HYER western boot lasts by America's oldest Western boot shop, the Dance-a-Way combines the best features of both traditional and modern footwear to insure positive comfort step after step, set after set. The exclusive HYER side-angle zipper holds it snugly and neatly to the foot for firm but flexible support.



GET A PERFECT FIT IN DANCE-a-WAYS AT THESE STORES:

CALIFORNIA

- **Apple Valley**
DUCKHORN'S WESTERN WEAR
- **Cathedral City**
SCOTT'S
- **Sacramento**
VISALIA STOCK & SADDLE CO.
Town & Country Village
- **Salinas**
AL'S MEN'S STORE
210 Main Street

FLORIDA

- **South Miami**
CROSS TRAIL SQUARE
DANCE CENTER, 6701 Red Rd.

ILLINOIS

- **Mt. Prospect**
BUSY E RANCHWEAR
804 N. River Road

MICHIGAN

- **Rochester**
B BAR B WESTERN SUPPLY
315 Main St.

MISSOURI

- **Kansas City**
FAULKNER'S WESTERN STORE
8315 Wornall Road

NEBRASKA

- **Norfolk**
NEEDLE 'N' GROOVE

OHIO

- **Toledo**
F & S WESTERN SHOP
1557 Western Avenue

OREGON

- **Eugene**
EUGENE'S OUTDOOR STORE

WASHINGTON

- **Seattle**
NUDELMAN BROTHERS, INC.
1308 Second Avenue

WYOMING

- **Cheyenne**
MERRITT'S WESTERN STORE
1607 Central

ALBERTA, CANADA

- **Calgary**
KENWAY'S WESTERN STORE
1414 Stampede Way (2nd St. E.)

Write for the Name of Your Nearest Dealer if Not Listed Above:

C. H. HYER & SONS, INC., OLATHE, KANSAS — America's Oldest Western Boot Shop — QUALITY SINCE 1875



VEE GEE SQUARE DANCE PATTERNS

Send 25c for catalogue
containing 64 patterns for
Men, Women & Children

P. O. Box 832
Dept. S
San Leandro, Calif.

WESTERN SQUARE DANCE BELTS and BUCKLES

Top Grain
Cowhide
Embossed
or Tooled



Nickel-
Silver
Brass
Bronze

Ladies Metal Stretch Belts
Write for Catalogue

BURTON BELT CO.
507 N. Hoyne Ave., Chicago 12, Illinois

separate committees to function under and report to four Vice Chairmen who in turn report to the General Chairman.

Site of the 1961 Convention will be the magnificent new Cobo Memorial Hall, occupying 17 acres along Detroit's historic waterfront. Here, in air-conditioned comfort, convention goers will enjoy round and square dancing in spacious accommodations, attend timely panel discussions in special meeting rooms and dine conveniently in an ultra-modern cafeteria with 1500 seating capacity.

Begin to plan NOW for those all-important dates in 1961 — June 29 and 30, July 1 — for the 10th Annual National Square Dance Convention in Detroit, Michigan.

DANCE FOR ZEKE

The square dance callers associations of Heartland and San Diego in California sponsored jointly a benefit dance on July 10 for "Zeke" Fallis, long-time caller of the area, who underwent major surgery and was seriously ill for several weeks. Dancing began at 3 P.M. and went thru 'til 9 P.M.

Shoes...Shoes...Shoes



**BALLERINAS —
Full Sole**

Black or White \$4.95
Colors \$6.95
Gold or Silver \$8.95

**BALLETS —
Pleated Toe**

Black or White \$4.25
Colors \$6.25
Gold or Silver \$8.25

Sizes
2 to 9
M and N

FEATHERWEIGHT LITEFOOT

A soft, soft leather shoe with a half inch Celalite heel that has become the square dancers' favorite across America.

Medium & Narrow 4 to 9
including half sizes
Narrow only 9½ to 11

Black or White \$6.95
Colors \$8.95
Gold or Silver \$10.95



All these shoes can be had with or without ribbons and eyelets. Please indicate which way you prefer them. Colors: Red, Blue, Yellow, Aqua, Green, Lavender, or Pink

Californians: Add 4% sales tax

*Please add 35c for packing and postage. (Exchangeable if returned unworn within 10 days with 35c for remailing).

We mail all labels of square and round dance records anywhere in the world. We also ship the pop labels of round dances that are written to pop labels. No postage for record orders.



Square Dance Square

Phone AT 4-7136

1928 W. VALLEY BLVD., ALHAMBRA, CALIFORNIA



PREDICT TEAMS FROM U.S. AND ENGLAND WILL CHALK UP BIG SCORES FOR S.I.O. IN SQUARES AND ROUNDS...

THE SQUARES: BOB PAGE, of San Leandro, California, originator of such popular dances as "Baby Face," "Second Fling," and "Lucky Lips" has recorded two new singing calls on Sets in Order label — AVALON and LET'S GET AWAY. These are smooth flowing dances with well timed figures and standard terms that can be enjoyed by everyone.

X1121 Singing Calls AVALON

LET'S GET AWAY

(Tune: Let's Get Away From It All)

X2128 Instrumental AVALON

LET'S GET AWAY

NOTE: Be sure to catch Bob Page when he comes thru your area on his spring tour.

THE ROUNDS: LEE HELSEL, of Sacramento, California in the role of round dance choreographer, has written a square dancer's round dance — SWEET GEORGIA BROWN, that will create interest among both the experienced and newer dancers. On the second side is a mixer written in England by Short and Bonnickson — ANNIVERSARY TWO-STEP (Progressive). This dance is not only danceable but good listening. Musical reproduction for both sides is top quality.

X3115 SWEET GEORGIA BROWN

by Lee Helsel

ANNIVERSARY TWO-STEP (Progressive)

by Short and Bonnickson

SEE YOUR LOCAL DEALER FOR THESE RECORDS

Sets in Order RECORDS

SEE YOUR DEALER FOR
OPERA
 FANCY DANCE PANTALOONS
 PETTI-LOONS
 SISSY BRITCHES
 BOUFFANT PETTICOATS
SCHILLER BROS., INC.
 31 East 32nd Street, New York 16, N. Y.

SQUARE DANCE HOLIDAY
 September 16, 17 and 18, 1960
 SHERATON SYRACUSE INN — SYRACUSE, N. Y.
 Plush Accommodations — Fine Food —
 Air Conditioned throughout
 Inside Heated Swimming Pool — Brand New Ballroom
 Package Price — \$37.50 per person
 Presented by
EARL JOHNSTON **DECKO DECK**
 For information and reservations contact either
 Earl Johnston **Decko Deck**
 P. O. Box 223 2016 Lochmoor Blvd.
 Vernon, Conn. Grosse Pt. 36, Mich.

EUROPEAN ROUND-UP

Major Joe Madrano, President of the European Association of American Square Dance Clubs reminds European square dancers and visitors that **THIS IS THE MONTH**. On Sept. 3-4 the Sixth Annual Roundup of the Association will be held at the Zoo in Frankfurt, Germany. Lee and Mary Helsel of Sacramento, California, are being sent by the Air Force to be featured at the Roundup and then will tour Europe conducting clinics and workshops in England, Germany, France and Spain.

LOVE LETTER

Sometimes we receive mail at Sets in Order in which friendship and love shine thru with such incandescence as to be extraordinary. A letter like this came in recently and it reads, "You know, we always liked you folks out at 'Sets in Order' but now we *love* you for doing such a fine feature on our beloved Dottie and Jules Billard in the June issue. Many thanks from your friends in the East." The letter is signed with *eighty-six* names of square dancers in the Washington, D.C. area!

TWO HOT WEATHER ITEMS

Free on the Premium Plan

KOLD SKUTTLE



This KOLD SKUTTLE has so many uses on the refreshment table at your dances or in your home. Smart looking gold and black enamel, it's 14" high and has a plastic "thermal jacket" insert to keep hot things hot and cold things cold. You'd be surprised at how few points on the Premium Plan it takes . . .

SERVING PITCHER

This stainless steel BEVERAGE SERVER may be used for lemonade, punch or iced tea this summer and for hot coffee in the winter. It holds 2½ quarts and has a plastic impregnated wood handle. Refreshment committees will find it just right to serve refills to dancers around the floor.

Send for the Premium Plan "Packet of Premiums" and learn how easy it is to win these items without additional cost —

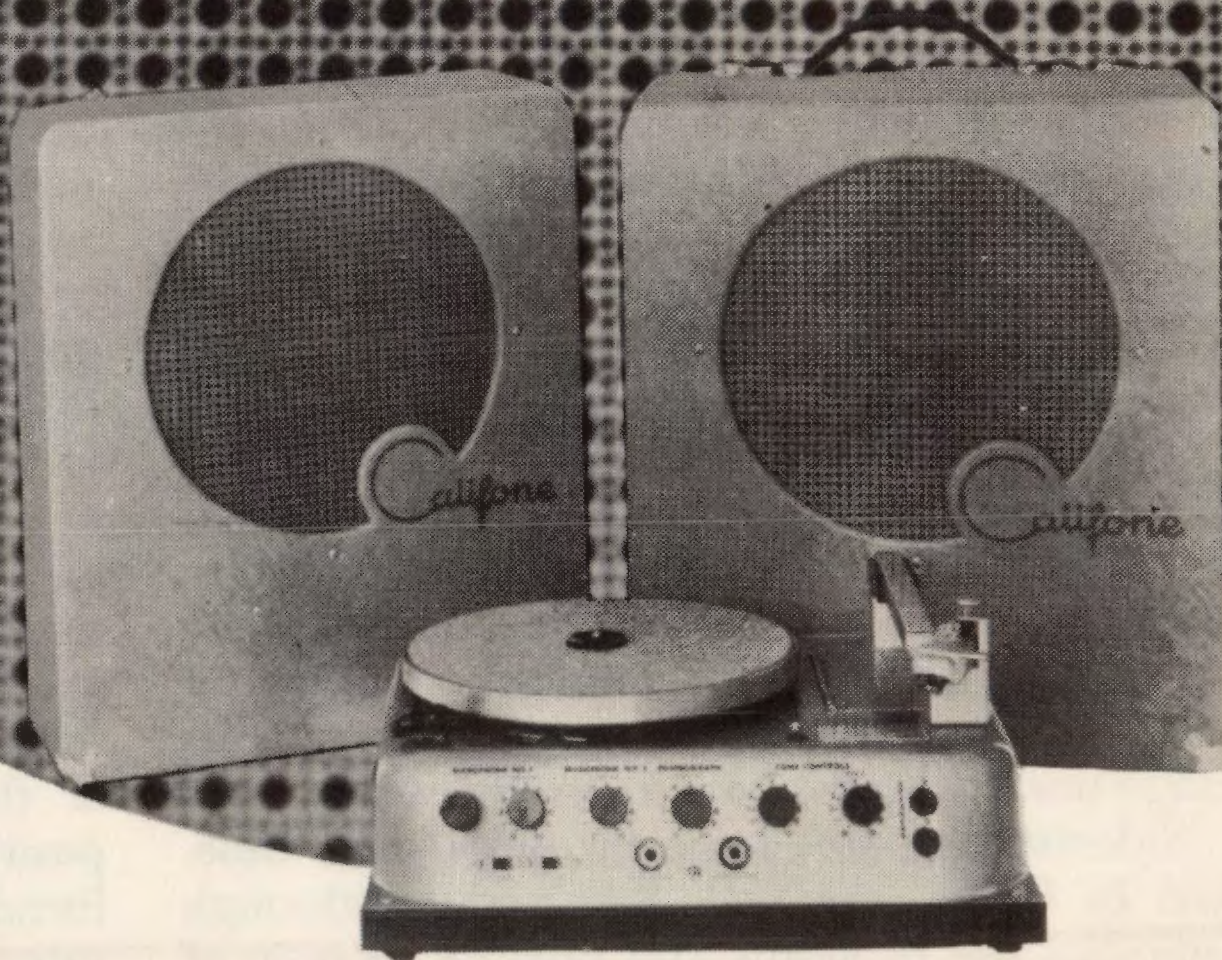


Sets in Order 462 North Robertson Blvd., Los Angeles 48, California



more power

40
WATTS
OUTPUT
SINGLE UNIT
SOUND
SYSTEM



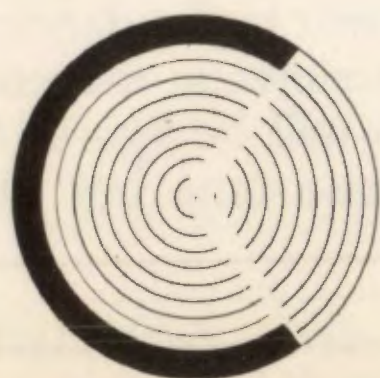
NEW
The CALIFONE

PROMENADE II MODEL 42V

THE CHOICE OF PROFESSIONAL CALLERS FOR ITS EXCEPTIONAL MOTOR RELIABILITY AND EASILY CARRIED SINGLE CASE CONSTRUCTION.

- Bass boosted for dancing • two 20-watt extended range speakers mounted in dividing-baffle case; 25 ft. speaker cables; kick-proof grill • center drive continuously variable speed from 16 to 84 RPM • Strobeselector motor with illuminated stroboscope • deluxe Push-Button Pickup with adjustable needle pressure • plays 7" to 16" recordings • spring float suspension • mixer control for two microphones and phonograph • outlet for amplified monitor. (Monitor SP-30 optional). Caller's Net \$209.50.

► For larger audience or auditorium use . . . we recommend the new 60-watt Califone COMMANDER 62V. Caller's Net \$251.50 with 2 speakers or \$300.50 with 4 speakers.



*Ask your Rheem Califone Dealer for a demonstration
or write to Dept. SI0-9*

1020 North La Brea Avenue • Hollywood 38, California



EXPERIMENTAL

RECENTLY THERE has been an expressed need among callers' groups for a means of communication and cooperation in evaluating new movements on a national basis. Often the indiscriminate use of this new material by both local and out-of-area callers and its workshoping in large club and open dances has presented a problem to callers faced with keeping local class and club programs in a continuing smooth and successful operation. In addition, the increased amount of new material that has to be learned widens the gap from raw beginner to experienced dancer. One of the prime needs has been for a uniform definition of each new movement that might apply to its usage under all possible circumstances.

Sidestepping this issue for quite some time, Sets In Order now feels that perhaps through judicious use of words and pictures, certain of these movements may be analyzed with care as part of a workshoping program. As announced earlier this year the current test of twenty basic movements (plus ten movements, 21-30, designed for higher-frequency dance groups) would require adapting a few new basics to replace those on the list that have not been universally successful.

To measure the value of this new material we have come up with a trial definition of a basic. See if this agrees with yours.

A basic is a NECESSARY movement with a SHORT, clear call that cannot otherwise be given "descriptively" in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time thru continued usage.

In testing this material in the past callers have found that small workshop groups made up of experienced dancers (who don't mind being guinea pigs while a dance movement is worked over under all conceivable conditions) are often the most useful and intelligent approach. Flooding the untested material on general dance groups has often caused dancers to learn one way of dancing a movement only to be told later that it was taught incorrectly or incompletely. While working with an experimental movement ask yourself these two questions: (1) Am I able to embody it into standard patterns that I am now using so that I can flow in and out of it freely? (2) Through use of this movement am I able to arrive at a position that I could not do as easily, comfortably or quickly with the terms I am now using?

If this series seems to fill a need and is continued in coming issues, we anticipate handling it in this way. First, we will give a definition that seems as complete as possible. Second, a series of pictures will show typical usage of the movement. Third, when possible we will present comments from callers' groups in various parts of the world explaining whether this movement has been accepted or rejected, and why.

The appearance of these movements in Sets In Order is neither to be considered an endorsement for nor an argument against any particular movement. It is felt that in this manner of presentation exceptionally fine movements may be standardized and put cautiously into use and that uncomfortable and awkward movements may be discovered more rapidly and be discarded before they are presented as a temporary harrassment to the dancing public.

Not all of the experimental movements will be brand new. Some will be figures that have been with us for some time but illustrate a

LAB

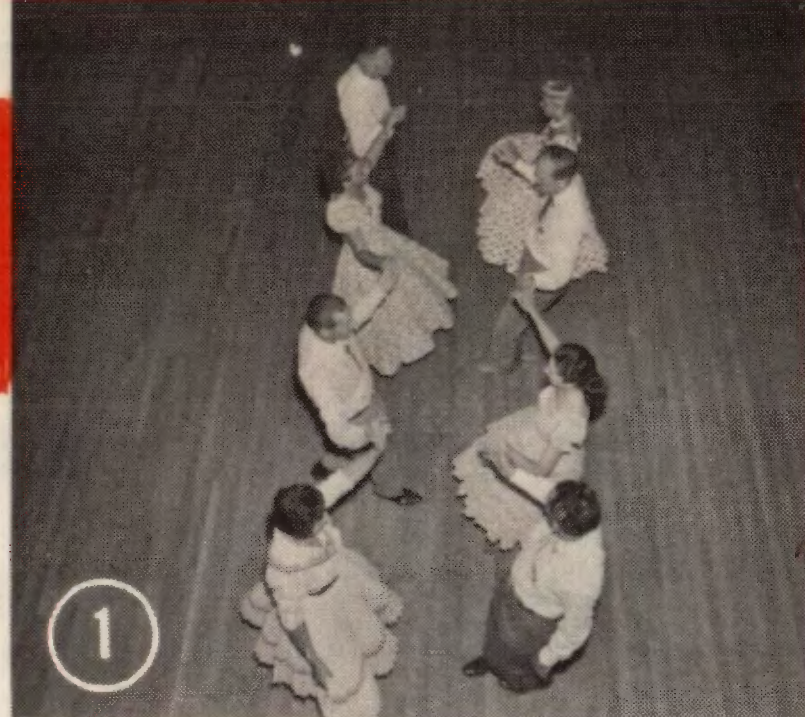
particular problem or advantage. Our first movement is one that is reasonably new. Although most callers' groups set a testing period of several months before a movement is either accepted as a basic or rejected, many of the opinions expressed to date on Wheel and Deal seem to favor this particular invention. After reading the definition below and checking the accompanying picture presentation look over some of the call examples you'll find on page 36.

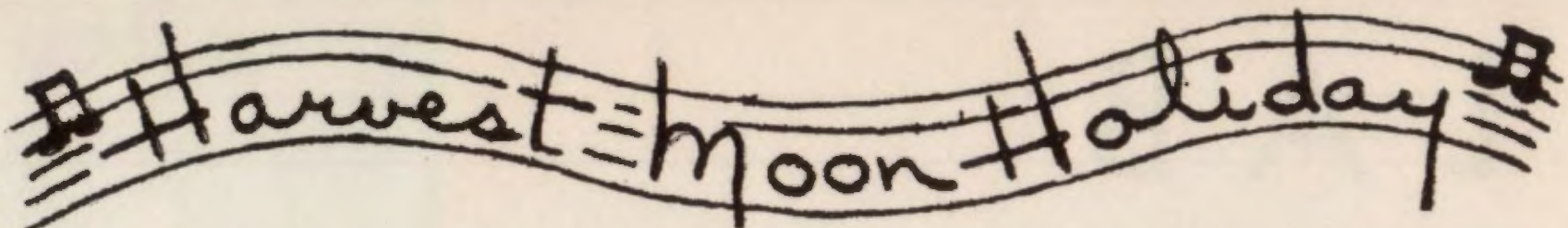
WHEEL AND DEAL

By Clarence Watson, Blue Springs, Mo.

Called from a line of four dancers. The right hand couple will do a regular left face wheel with the inside person holding the pivot. At the same time the couple on the left will move forward and wheel right to fall in behind the other couple.

In the example shown here the dancers are in two facing Route lines (1). The two lines pass thru (2) then start the Wheel and Deal (3) and end it (4) in double pass thru position. Wheel and Deal could work from an "H" pattern among others; i.e. Couple number one could go down the center and split couple number three, going around one to line up four. Moving into the center this foursome could Wheel and Deal to end in a column of couples facing the number three home position.





4th HOOSIER SQUARE DANCE FESTIVAL

— featuring —

FRANK LANE & JOE LEWIS

FRI., SAT., SUN., OCT. 21, 22, 23

EVANSVILLE, INDIANA

• WRITE TODAY FOR DETAILS! P.O. BOX 731

SQUARE DANCE CAMPS

Sept. 2-5—Labor Day Square Dance Vacation Camp, Kaufmann Camp, Md. Pete English', Neil Carsons, Don Horns, Art Hackings, Bill Cauls, Carl Nolands, Clair Youngs, Tom Heron, Lee Billow. Write Jane Hacking, 815 Marle Dr., Falls Church, Va.

Sept. 16-18—Square Dance Holiday, Sheraton-Syracuse Inn, Syracuse, N.Y. Earl Johnston, Decko Deck. Write Johnston, P.O. Box 223, Vernon, Conn.

Sept. 2-4—Labor Day Round-O-Rama, Shady Rest Lodge, Rhinelander, Wisc. Roger Knapps, Elmer Eliases. Write Round-O-Rama, % 5106 So. Menard Dr., Hales Corners, Wisc.

Sept. 7-12—New Hampshire Dance Workshop, East Hill Farm, Troy, N. H. Rod Linnell, the Taylors, J. Carmichael, Ralph Page, Bob Cohen, Bill Bunnings, Ada Page, Rich Castner, June Griffin, Angela Taylor, etc. Write Mrs. Ada Page, 182 Pearl St., Keene, N. H.

MAC GREGOR RECORDS

NEW! — LP-1206

"REQUESTED"

Featuring **BOB VAN ANTWERP**

SIDE 1

1. "HELLO, HELLO, HELLO"
2. "I SAW YOUR FACE IN THE MOON"
3. "EVERYWHERE YOU GO"

4. "SING 'N' SWING"
5. "CARIBBEAN"
6. "ROCKY MOUNTAIN EXPRESS"



SIDE 2

1. "WHATTAYAKNOW"
2. "TWEEDLE DEE"
3. "OH, LONESOME ME"
4. "C.O.D."
5. "TIME PAYMENT"
6. "AFTER THEY'VE SEEN PAREE"

Mac GREGOR RECORDS — 729 South Western Ave., Los Angeles 5, Cal.

(More letters from Page 6)

Dear Editor:

... Somebody copied someone else's idea. The (accompanying) picture shows what appears at all of the dances of the Double H Square Dance Club in Jeffersonville. It was



first used by the club on a float in some kind of a parade and has since been present at all club dances... I wonder where they got the idea...?

Ross Callahan
Jeffersonville, Ind.



Maybe
this will
help. Editor

SETS in ORDER,
JANUARY, '58

Dear Editor:

There may be some excuse for square dancers to keep their whistles wet by gum-chewing at a square dance but there is NO excuse for gum-chewing to be allowed on square dance television shows. It looks awful and certainly adds nothing to the prestige of our wonderful



SEND
75c
EACH
We pay the
postage

Really a Square Dancer's
BADGE

Red or Black Plastic — White Letters

PAT'S PLASTIC

BOX 847

RIFLE, COLORADO



DANCE WITH SAFETY WHY TAKE CHANCES?

Use The "VELCO" Twins
SLO-DOWN Powder to reduce slipping
SPEE-DUP Mild Dance Wax

NO DUST - NO PARAFFIN - NO ABRASIVES

16 oz. pkg. SLO-DOWN or 11 oz. pkg. SPEE-DUP post-
paid—California, \$1.50; All other shipping
points in U.S.A.—\$1.75

JOHNNY VELOTTA SUPPLY SERVICE
809 Palm Ave., W. Hollywood 46, Calif.

LOOK CALLERS DANCERS BADGES that "SAY HELLO"

Any color, shape, style or design — can copy any badge,
motif — Send sketch for free club sample.

Large or small orders 5-7 days service

Satisfaction Guaranteed — Prices 60c & up

Also: Sound Equipment — Carry full stock of Califones,
Newcombs, Mikes, Tapes, Monitors, Var. Speed Motors.
Square Craft authentic jewelry — Handmade wear for
men & women. Write for particulars

Write for our list of Goofy and Fun Badges

PLASTIC ENGRAVERS — 1

BOB ROTTMAN — BEverly 3-5527

11041 So. Talman Ave., Chicago 55, Illinois

EVERYTHING YOU'LL NEED

For Square Dancing

AT LOWER COST BY MAIL...

Dancing duds for you and your
partner—in gay mood to set
your toes a-tapping just as
soon as you see them!...
Catalog also shows full
line of colorful ranch-
wear for you and your
children. Complete
satisfaction or
money back.



BECKWITH'S

68 FRANKIN STREET Dept. S BOSTON 10, MASSACHUSETTS

OLD TIMER

HAVE YOU TRIED THESE ALL-TIME FAVORITES CALLED BY JOHNNY SCHULTZ?

8080—Putty Tat Square, Whirlpool Square
8095—Open Up Your Heart, 12th Street Rag
8113—Truck Stop, Silver Bells
8130—Platter Patter, Warmer Upper
8135—Left Over Hash, Johnny's Goulash
8136—Birdie In The Cage, Birdie In The Cage, Hash
8137—Split Your Corner, Split Your Corner Hash
8138—Sally Goodin, Sally Goodin Hash

The Following are Flip Records

8104—Mr. Sand Man
8115—Yellow Rose of Texas
8119—Looking Back
8121—Loose Talk
8122—Square Dance Blues
8123—Say Howdy
8124—Poor Boy
8125—Hand Me Down My Walking Cane

8126—Dream On
8127—New Lady of Spain
8148—Look On The Good Side

These are all available in 78 and 45 Speed

Send 4c Stamp for Complete Listing to: **OLD TIMER RECORD COMPANY 708 E. Weldon, Phoenix, Ariz.**

hobby with the general public. Can't somebody do something?

Lurene Bell
Palm Valley, Calif.

We remember a caller a few years back named Henry something-or-other who used to chew gum when he called. Thing that bothered us most about him was that he chewed on the off-beat. It was about the most distracting thing to try and dance and watch Henry at the same time. Wonder what ever happened to him? Editor.

Dear Editor:

... Please, more effort about slowing down

the rat races. This will lead to more comfortable and graceful dancing and tend to hold more dancers over a longer period of time.

John Cain
Akron, Ohio

Dear Editor:

... Must something like a little mistake spoil all the rest of the evening? Our caller makes mistakes and we all laugh with him. No one is perfect. I don't think I would enjoy it if it all had to be so *formal*. Our club meets in play-rooms... and we all take a crack at calling

Faulkner's SQUARE DANCE and WESTERN SHOP

Kansas City's Square Dance Headquarters

Shoes to Set Your Feet a Dancing

Pictured are a few styles from our stock of 3,000 dancing shoes and moccasins.



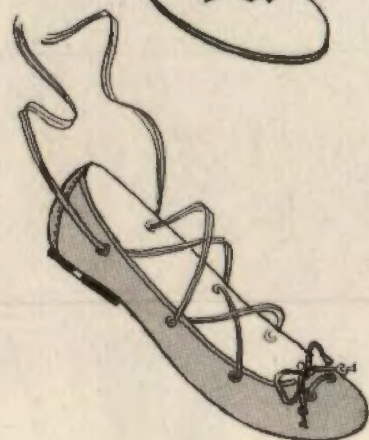
FIDDLESHANKS—the wonder shoe for square dancing

Square dancer's favorite. She can dance all night on a cloud in beauty and comfort in these light stepping slippers of soft cowhide with durable fiddle outer sole and soft air foam cushion inner soles.

Colors: black-white-red-pink-turquoise.
Sizes 4-10 \$4.95 Gold & Silver \$6.95

Medium width

Fiddlehank with 1/2" heel — \$5.95
Colors: black-white



GUILD'S NEW SHOE with inside wedge

Soft cowhide, elastic binding, draw string and ballerina laces. white or black \$5.95 gold or silver \$7.95 (new)

Please add 50c postage on orders under \$10.00
Missouri orders add 2% sales tax

CALLERS! INSTRUCTORS!

When your class and club starts in September, be ready with a new Newcomb. Pictured is one of the most popular models. The TR 1640M-HF-2 has 40 watt amplifier, magnetic cartridge, two 12" hi-fi speakers with separate tweeters & cross overs.



\$244.00 f.o.b. Kansas City

\$44.00 down, \$18.46 per mo., 12 mos.

Electro-Voice N-36 mike \$50.00

Electro-Voice N-23 mike \$39.50

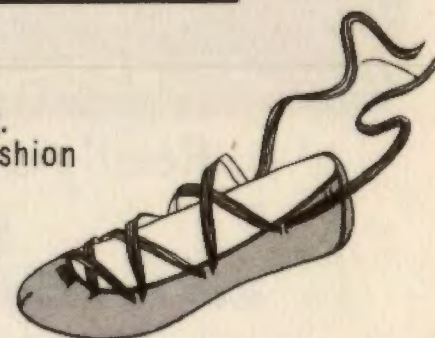
TR-1640-M-HF-2

Send for Newcomb catalogue now!

ESPADRILLA

The perfect shoe for couple dancing. Soft sole ballerina with air foam cushion inner sole. It molds to your foot. Same colors as Fiddlehank.

You'll want a pair in each color.
\$3.95 Gold or Silver \$5.95



8315 Wornall Road, Kansas City 14, Missouri • Phone Highland 4-3110 • Open Thurs. eves.



Squaw Dresses

beautifully designed in Cotton Georgette and in Zuni

Regular, Large
and Junior Sizes

By the Yard . . .

Cotton Georgette . . . the finest quality
in more than 20 beautiful colors.

Zuni Cloth . . . no-iron, semi-sheer, durable.

Braids . . . ornamental and with Gold, Silver
or Copper, keyed to Georgette and
Zuni colors.

Accessory Trims . . . attractive and unusual.

Send 25c for COMPLETE
folder with illustrations,
dress and yardage samples.

Fern & Faye Fashions

Dept. 3

1405 Jewell Ave. Topeka, Kan.

and so are able to practice our dancing and
have fun doing it . . . Right now we are all
learning together and love it, mistakes and all.
Dancers make mistakes, too . . .

Mary Prado
Rochester, N.Y.

We know one caller who never has made a mis-
take. He makes variations. If he starts to call
something and it comes out a bit differently or
if you think for a minute that perhaps he's for-
gotten what he is going to call next, he'll usually
invent some new figure on the spot. Chances are
no one can dance the thing but then the mistake

is chalked up against the dancer. It's been sort
of a running game for a good number of years
now and as long as we can remember he's never
made a mistake. 'Course nobody dances to him
anymore either. Editor.

Dear Editor:

On pages 9, 16 and 17 in the May issue I
noticed pictures of some different badges you
have seen. So, I thought you would be inter-
ested in a badge that originated in Texas back
in 1908. This badge is made of leather and the
design is the State of Texas, the wording "A

Sets in Order ORDER FORM

462 NORTH ROBERTSON BOULEVARD, LOS ANGELES 48, CALIFORNIA

PLUS POSTAGE
& HANDLING

<input type="checkbox"/> Sets in Order 1 year subscription	<input type="checkbox"/> Renewal	<input type="checkbox"/> New	\$3.70	
<input type="checkbox"/> Sets in Order Yearbook, No. 4 (Squares & rounds of 1959 S.I.O.)			2.25 ea.	.10
<input type="checkbox"/> Sets in Order Yearbook, No. 3 (Squares & rounds of 1958 S.I.O.)			2.00 ea.	.10
<input type="checkbox"/> Sets in Order Yearbook, No. 2 (Squares & rounds of 1957 S.I.O.)			2.00 ea.	.10
<input type="checkbox"/> Sets in Order Yearbook, No. 1 (Squares from 1954-56 S.I.O.)			2.50 ea.	.10
<input type="checkbox"/> American Round Dance Handbook (Rounds from 1948-56 S.I.O.)			3.00 ea.	.10
<input type="checkbox"/> A Collection of Square Dance Breaks and Fillers			1.00 ea.	.10
<input type="checkbox"/> Square Dance Condiments (Breaks and Fillers, II)			1.00 ea.	.10
<input type="checkbox"/> Square Dancing for Intermediates			1.00 ea.	.10
<input type="checkbox"/> American Round Dancing (a text)			1.50 ea.	.10
<input type="checkbox"/> Sets in Order 5 Year Book (Squares from 1948-53 S.I.O.)			2.50 ea.	.10
<input type="checkbox"/> Sets Binder			1.95 ea.	.25
<input type="checkbox"/> Decals: Brown & Yellow 'Square Dancer'			.05 ea.	*
*(From 1-15 decals include self-addressed stamped envelope. S.I.O. pays postage on 16 or more)				
<input type="checkbox"/> Recognition Pins (linked squares, silver & black, safety clasp) (postage incl.)			1.10 ea.	—
<input type="checkbox"/> Diplomas: For Square Dancing. Minimum order of 10			.10 ea.	.20
<input type="checkbox"/> Diplomas: For Round Dancing. Minimum order of 10			.10 ea.	.20
<input type="checkbox"/> Bumper Strip (2 for 50c)			.35 ea.	—
<input type="checkbox"/> Name Tags (Indicate Design A or B) in packages of 100 for			2.50	.25
<input type="checkbox"/> Basic Check List (for callers) Packet of 12 for			.25	—
<input type="checkbox"/> Basic Movements of Square Dancing Pamphlet (10c each in quantities of 100 or more)			.15 ea.	.10
TOTAL			\$	—

NAME

Californians add 4% sales tax

ADDRESS

BE SURE TO INCLUDE POSTAGE

CITY

STATE

AS INDICATED ABOVE

ATTENTION RECORD DEALERS!

We're your best bet for securing the following labels:

AQUA	B & E	BALANCE	BELMAR	BENZ	BLACK MOUNTAIN
BLUE STAR	BOGEN	BROADCAST	DASH	FOLKRAFT	FUN 'N FROLIC
GRENN	HAPPY HOUR	HOEDOWN	IMPERIAL	INTRO	J BAR L
KALOX	KEENO	LONGHORN	MacGREGOR	OLD TIMER	RANCH
RAINBOW	SETS IN ORDER	SHAW	SMART	SUNNY HILLS	
	SWINGING SQUARES	WESTERN JUBILEE	WINDSOR		

All records are 100% guaranteed for exchange, credit or refund. If your order will total more than \$25, dealers may phone us collect. J Jackson 4779, wholesale only.

SQUARE DANCE DISTRIBUTORS

If it's "Square Dance" Records - we got 'em

Denver Office: 1386 Dexter, Denver 20, Colo.

1815 DOUGLAS ST., OMAHA 2, NEBRASKA

Texas Maverick," which means a "motherless and homeless calf" (not branded) and the first man to put his brand on this calf claims him as his property.

The word maverick originated back in the 1800's by the man Samuel Maverick, a cattleman who had a couple million acres of land bordering the Rio Grande River, near what is now the town of Laredo, and 20 or 30 thousand head of cattle. There were no fences in Texas those days and any calf that had no brand was usually called a "maverick" as he

owned the whole country down there and all the cattle. *But*, there were quite a number of cowboys that carried a branding iron in their saddle pockets, called a "running iron." One could alter any brand or make a new brand of his own, hence so many rustlers. Any one caught with a running iron was usually hanged right on the spot. I never carried one. I was a *poor* cowboy but an *honest* one and lived.

At the time about 40 of us made these badges and formed a club. We pledged (kid stuff) never to remove them from our shirts.



Sets in Order



FOR THE CALLER

INSTRUMENTALS

- SIO X2121—Baby Won't You Please Come Home/
I Get the Blues When It Rains
- SIO X2122—Deed I Do/Deed I Do (Instrumentals
played in two different styles)
- SIO X2123—Rockabout (with Lunette & Jack)/Chinese
Breakdown (with Jack Hawes on the banjo)
- SIO X2124—Gazebo/Gazebo (Instrumentals played in
two different styles)
- SIO X2125—Whistling Rufus/Missouri Mule
- SIO X2126—Wishing/I Don't Know Why

FOR THE NEWER DANCER

TRY THESE LONG PLAYING ALBUMS BY BOB RUFF

- SIO LP 4002—The Student Dancer
- SIO LP 4005—Student Dancer No. 2
- SIO LP 4007—Let's Square Dance

AT YOUR DEALERS EVERYWHERE

FOR THE DANCER

LEE HELSEL calling

- SIO X1116—Baby Won't You Please Come Home
(Singing) Star Box (Patter)
- SIO X1117—I Get the Blues When It Rains
(Singing) Byit (Patter)
- SIO X1119—Wishing/I Don't Know Why (Singing)
- SIO X1120—Corner Line/Square Murder

BOB PAGE calling

- SIO X1118—Deed I Do/Gazebo (Singing)

FOR THE ROUND DANCER

- SIO X3112—Nellie... a lively two-step by Hunter and
Jeri Crosby. It's backed by Wonder Waltz writ-
ten by Wes and Bea Coyner.

- SIO X3113—Hindustan is the two-step by Fred Christo-
pher which is sweeping the country. Light Fantastic is
Bryce and Elner Reay's charming dance composed to
the music of 3 lovely old waltz tunes.

PLEASE REFER TO THE LOCAL DEALER PAGES FOR SEPTEMBER RELEASES



AL
BRUNDAGE



FRANKIE
LANE



JACK
JACKSON



For a
**TOP
EVENT!**

Don't
Wait!
WRITE
TODAY!

...THANKSGIVING WEEK-END

THURSDAY, NOVEMBER 24 THRU SUNDAY, NOVEMBER 27

at the **HOTEL JEFFERSON — ATLANTIC CITY**

Register Early FOR THIS EXCITING WEEK-END

Write **AL BRUNDAGE VACATIONS • 11 DOVER RD. • WESTPORT, CONN.**

I never have. I have had others but kept the leather one. The wording of the badge and the border had to be burnt on with a running iron . . . I believe this 1908 badge has the edge on some of the later models . . .

J. E. Wathen
Colma, Calif.

Dear Editor:

. . . I am considering getting out of square dancing since it has ceased to be fun for me and has become a lot of hard work due to the new and sometimes ridiculous figures coming

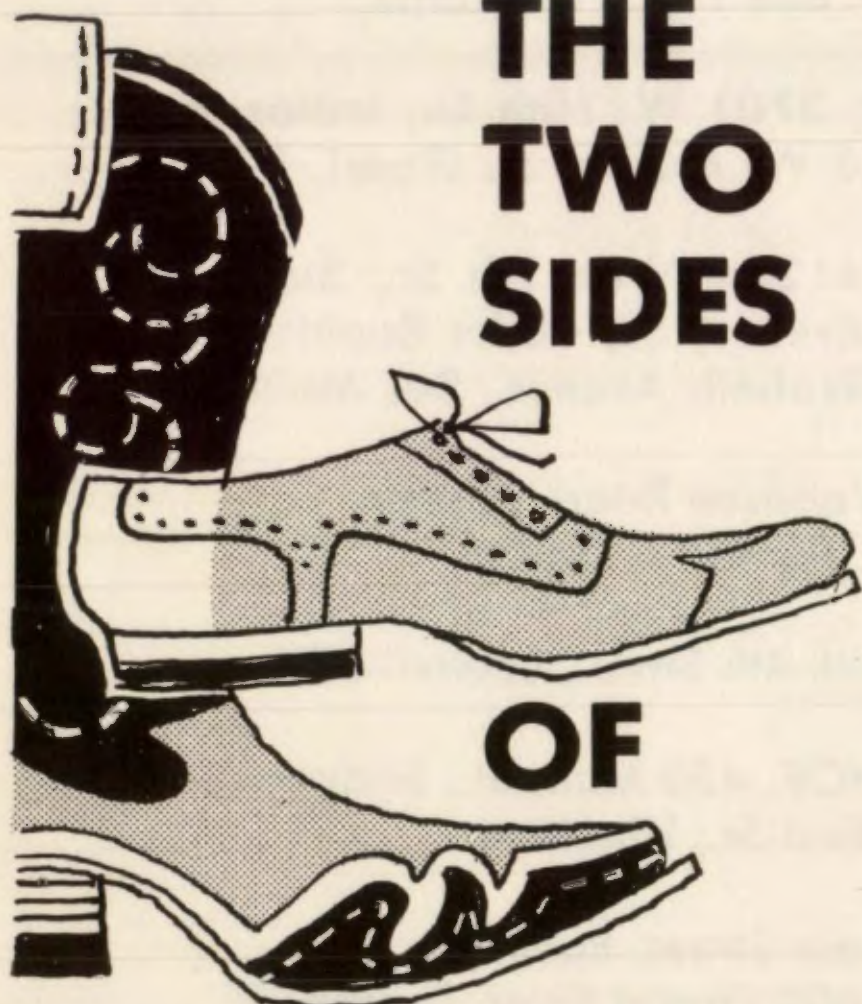
out . . . In my opinion, an advanced square today looks more like an American Legion drill team than it does a group of people out for an evening's fun.

John L. McCullough
Ridley Park, Pa.

Dear Editor:

. . . Incidentally, (Sets in Order) is still the most popular magazine in our household and we have been subscribing for ten years . . .

Audrey Van Sickle.
Toronto, Ont., Canada



**THE
TWO
SIDES**

OF

JOE

Here's after party entertainment that is really different! **JOE LEWIS**, who has thrilled thousands with his infectious style of calling, is also a master after party entertainer. On one side of this album, *After Party Favorites*, Joe sings several songs that he calls Square Dance Diddies. They include such clever numbers as "Wish That Fella Would Say What He Means" and "A Rusty Halo." The other side of the album has some popular tunes (like "There'll Be Some Changes Made" and "You Came A Long Way From St. Louie") sung in Joe's special style with his accordion accompaniment. Every club will want an album to enjoy while the dancers cool off after an evening of dancing.

J B L 3302 "AFTER PARTY FAVORITES"



LOCAL DEALERS

Catering to SQUARE

- ★ **ALABAMA** . . . CHRISTIE MUSIC CO., 2204 Government Street, Mobile
- ★ **ARKANSAS** . . . RICHARD & BARBARA DICK RECORD SHOP, 1210 N. Tyler, Little Rock
- ★ **CALIFORNIA** . . .
 - ARCADIA MUSIC MART, 21 East Huntington Drive, Arcadia
 - MODERN RADIO, 1475 Haight Street, San Francisco
 - WILLIAM'S SQUARE BARN, Box 14, San Marcos
 - GEORGE SALES CO., P. O. Box 771, Watsonville
 - AMOS SQUARE DANCE SQUARE, 1928 W. Valley Blvd., Alhambra
 - BERNIE EGAN'S RECORD SHOP, 22240 Meekland Ave., Hayward
 - PHIL MARON'S FOLK SHOP, 1531 Clay Street, Oakland 12
- ★ **COLORADO** . . . S. D. RECORD ROUNDUP, 3875 Wadsworth, Wheat Ridge, Denver
- ★ **D.C., WASH.** . . . COUNTS WESTERN STORE, 4903 Wisconsin Ave. Washington 16
- ★ **GEORGIA** RECORD CENTER, 2581 Piedmont Road, N.E., Atlanta 5
- ★ **ILLINOIS**
 - ANDY'S RECORD CENTER, 3942 West North Avenue, Chicago 47
 - DELUXE MUSIC SQUARE DANCE SHOP, 3965 N. Milwaukee, Chicago
 - SQUARE YOUR SETS MAIL ORDER SERVICE, P. O. Box 262, Moline
 - EDWARDS RECORD SERVICE, P.O. Box 194, Park Ridge
- ★ **INDIANA**
 - MAX ENGLE'S SQ. DANCE SHOP, 3701 W. 10th St., Indianapolis
 - WHIRLAWAY RECORD SHOP, 216 W. Marion St. (Rear), Elkhart
- ★ **IOWA**
 - RAY DE O'RAY SYSTEM, INC., 412-14 West 7th St., Sioux City
 - ART'S RADIO DOC, 409 Second Avenue, SE, Cedar Rapids
 - ELMER'S RECORD SHOP, 2422 Elizabeth Avenue, Des Moines 17
- ★ **KANSAS**
 - MISSION RECORD SHOP, 5908 Woodson Road, Mission
 - EDGINGTON MUSIC CO., 203 S. Santa Fe, Salina
- ★ **KENTUCKY** SQUARE DANCE SHOP, 3119 South 4th Street, Louisville 14
- ★ **MASSACHUSETTS** .
 - EDITH MURPHY'S PROMENADE SHOP, 450 Main St., Bridgewater
 - THE CALLER RECORD SHOP, 413 East St., Hingham
- ★ **MICHIGAN**
 - B Bar B WESTERN SUPPLY, 315 Main Street, Rochester
 - SQUARE DANCE SPECIALTIES, 14600 Grand River, Detroit 27
 - WAGON WHEEL WESTERN WEAR, 20445 Mack, Grosse Pointe Woods

SEE THESE DEALERS FOR COMPLETE LINE OF **Sets in Order** RECORDS

S.I.O. X1121—AVALON/LET'S GET AWAY, singing calls by Bob Page

S.I.O. X2128—AVALON/LET'S GET AWAY, singing call instrumentals

in RECORDS and PUBLICATIONS....

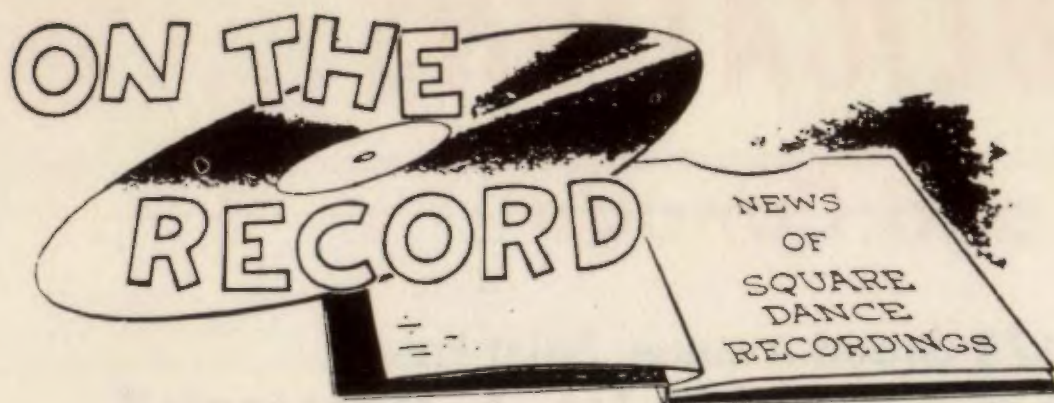
DANCERS throughout the U. S. and Canada

- ★ **MINNESOTA** . . . LOUISE MUSIC SHOP, 678 Grand Avenue, Saint Paul 5
"AL" JOHNSON'S RECORDS, 4148 10th Ave., S., Minneapolis 7
- ★ **MISSOURI** WEBSTER RECORD SHOP, 124 W. Lockwood, Webster Groves 19
EARL'S, 105 West Seventh Street, Sedalia, Missouri
- ★ **MONTANA** . . . CENTRAL APPLIANCE CENTER, Box 216, Cut Bank
- ★ **NEBRASKA** . . . NEEDLE 'N' GROOVE, Box 651, Norfolk
- ★ **NEW JERSEY** . . DANCE RECORD CENTER, 1159 Broad Street, Newark
- ★ **NEW YORK** . . . FOLK DANCER RECORD SERVICE, 108 W. 16 St., New York City 11
F-Bar-H RANCHWEAR, 3196 Bailey Avenue, Buffalo 15
- ★ **OHIO** SQUARE DANCE & WESTERN SHOP INC. 408 Storer Ave., Akron 20
F & S WESTERN SHOP, 1557 Western Avenue, Toledo 9
WESTERN SQUARE DANCE SPECIALTIES, 224 Haller Street, Lima
- ★ **OKLAHOMA** . . SQUARE DANCE RECORD SERVICE, 107 Maple Lane, Norman
- ★ **OREGON** ART & METHA'S RECORD CHEST, 730 N.W. 21st Avenue, Portland
GATEWAY RECORD SHOP, 10013 N. E. Wasco Ave., Portland 16
- ★ **PENNSYLVANIA** BOB'S TUNE SHOP, 270 South 60th Street, Philadelphia 39
RANCHLAND WESTERN & RECORD SHOP, Camp Hill (Harrisburg)
- ★ **SOUTH DAKOTA** SOKOTA RECORD SERVICE — Bruce's Barn, Tilford
- ★ **TEXAS** HAROLD'S RECORDS, 1405 Brady Street, Irving
- ★ **WASHINGTON** . AQUA RECORD SHOP, 1010 Westlake Ave. N., Seattle 9
- ★ **WISCONSIN** . . . MIDWEST RADIO COMPANY, 3414 W. North Ave., Milwaukee
- ★ **CANADA** DANCE CRAFT, 455 West Broadway, Vancouver, B. C.
CANADIAN MUSIC SALES, 58 Advance Road, Toronto, Canada
GERRY HAWLEY RECORDS, 34 Norman Crescent, Saskatoon, Sask.

SEE THESE DEALERS FOR COMPLETE LINE OF *Sets in Order* RECORDS

S.I.O. X3115—SWEET GEORGIA BROWN/ANNIVERSARY TWO-STEP (PROGRESSIVE)

S.I.O. X3114—TALK OF THE TOWN/FESTIVAL TIME — rounds



(Line or Circle Contra) Slaunch to Donegal (Windsor 4483 instrumental flip with calls by Don and Marie Armstrong) Key: C, Tempo: 130.

In the first place this is a rarity inasmuch as only once in the past (that we can remember) has Windsor ever come out with a flip. In addition the clever duet effect with Don doing the prompting commands on one chorus alternating with Marie doing a singing treatment on the next is very pleasing.

The pattern of the dance which may be familiar to some as Becket's Reel can be done either in lines or in a double circle.

Adding value to the record, the printed instructions contain the words for two singing calls. The first is the original Back to Donegal done several years ago which features a reel the line. The newer call has a triple allemande and a bit of square thruing which seems to flow nicely with the tune.

(Line or Circle Contra) Slaunch to Donegal (Blue Star 4043 instrumental flip with calls by Manning Smith) Key: C, Tempo: 130.

Manning's enthusiasm comes across exceptionally well although the instrumental is not as definite as is the Windsor contribution above. The pattern here is the same except for the last portion. Unintentionally perhaps a right hand star is followed by a left hand star which leads awkwardly into a left allemande. A simple switch when using the stars makes the pattern quite usable and the instrumental completely satisfactory.

(Singing Calls) Fair Weather Sweetheart/Too Marvelous (MacGregor 8655 instrumental, with calls by Bob Van Antwerp 8665) Key: (Fair) F, (Too) F. Tempo: (Fair) 128, (Too) 134.

Fast becoming a big favorite across the country, Bob's calling does a great deal to *sell* any singing call we've heard him deliver. Of the two here we favor Fair Weather Sweetheart both for its dancer attraction and its adaptability to the average caller. Like several others recently this one features an All Eight Chain movement in the intro but other than that the dance is quite uncomplicated. The instrumental is strong on accompaniment, light

on melody and is well balanced. At times everything stops, giving the caller all of the freedom he might desire. The melody of Too Marvelous (for Words) may perhaps be a bit more difficult for the average caller but the arranger takes this into consideration and the orchestra is a bit more generous with the melody. The pattern itself utilizes some of the smooth blending movements found in quite a few of the current patter combinations.

(Singing Calls) Brand New Clementine (Benz 1205 instrumental flip with calls by Dick Mattson) Key: F, Tempo: 130.

A gentle rocking dance, this will appeal to those who have enjoyed some of the recent *quiet* contributions. A square thru and a bend the line are as difficult as the basics get but the constant movement will provide ample challenge. Dick does a nice job on this number which, as far as we can remember, is just about our first opportunity to hear him. The rendition has a constant swinging lift to its steady movement.

NEW RELEASES

BLUE STAR—#1554 Step 'N Fetch It/Buck and Doe Run (hoedowns); #1555 Swinging With You, called by Marshall Flippo, flip; #1557 Somebody Else's Date, called by Marshall Flippo, flip; #3-1556 Ocarina/Heartaches (rounds).

BOGAN—#1122 Sagebrush/Big Sandy (hoedowns).

FLIP—#H-108 Cecelia, called by Ray Quade, flip is instrumental.

GRENN—#12025 Don't Fence Me In/Promenade of Pretty Girls, called by Ronny Schneider; #12026 is instrumental; #12027 Star Thru Workshop/Wheel and Deal Workshop, called by Ronny Schneider; #12028 Blue Hill Tunnel/Merle's Gallop, instrumentals.

MacGREGOR—#1206 long playing—Requested, with calls by Bob Van Antwerp.

SETS IN ORDER—#X3115 Sweet Georgia Brown/Anniversary Two-Step (Progressive) (rounds); #X1121 Avalon/Let's Get Away, called by Bob Page; #X2128 is instrumental.

SHAW—#171/172 Dumbarton Drums, called by Don Armstrong, flip is instrumental.

SUNNY HILLS—#1004 long playing—Saturday Night at Sunny Hills, called by Joel Pepper.

WESTERN JUBILEE—#565 Just a Gadabout, called by Mike Michele, flip instrumental.

For dancers who
appreciate the SIMPLE things
in life, we offer-

"GLADNESS MIXER" and "TUCKY TWO-STEP"



*Here is a brace of fun-packed EASY round dances that EVERYONE
can learn quickly - and enjoy forever!*

"GLADNESS MIXER"

- uses the inspiring music of Nights Of Gladness, played by the full 12-piece orchestra of Bonnie Lee, for a very simple but highly gratifying waltz mixer adapted by DOC & WINNIE ALUMBAUGH. It isn't even necessary to know how to waltz to do this dance as there are no turning waltz steps used.

"TUCKY TWO-STEP"

Composed by ROY & JUANITA CLOSE of Lemon Grove, Calif., and offers an equally simple routine that can be learned in ten minutes flat, yet has enough action and interest to satisfy everyone. Can be used as a mixer or a non-mixer, as desired, and set to the toe-tickling music of Kentucky Babe, played by The Rhythmates.



*Ask for Windsor No. 4660
(45 r.p.m.)*

**AVAILABLE AT YOUR FAVORITE RECORD
SHOP NOW!**



*"I just wish **you** had to decide which petticoats to wear under a dress — just once!"*



READ IT ACROSS THE FOOTLIGHTS!

Our badges will certainly qualify, as they can be read with ease across the square.

White engraved letters on black or colored indestructible plastic with safety clasp.

Name and Town or Club.....65c ea.

Name only60c ea.

(Plus 4% sales tax on California orders)

Write for details on specially designed badges, prices, samples

BLUE ENGRAVERS

315 SEVENTH STREET, SAN PEDRO, CALIFORNIA

